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Amateur Photographer For everyone who loves photography

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Unconventional and completely new, the Ricoh GXR system may change the way we think about the relationship between



Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



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#### Our address and other contact details

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU

AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8130 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2517 Email lee morris@ipcmedia.com AP Subscriptions Telephone: 0845 676 7778

Email ipcsubs@gss-uk.com

AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

#### **First impressions**



When presented with a new concept, it is right that we should take time before making a judgement.

We don't, of course, and more often than not we develop a first impression that is difficult to shift later. So long as we recognise this fact, though, it is a simple matter to clear the mind at that later date and to assess the facts anew. Sometimes what seemed to be nonsense suddenly becomes a work of genius, and what stunned us on first sight fades to dim and pointless.

Ricoh's GXR system presents us with a concept that needs lengthy consideration. It needs proper understanding, with the benefits and drawbacks balanced one against another. Why marry lens and sensor forever together, and why mix compact sensors with APS-C? Is this system simpler, more effective and more desirable than an APS-C body with an interchangeable-lens system?

On page 45, Richard Sibley tests a camera system that is well made and produces excellent quality images, but it is on the unique practicalities of the GXR's modular characteristics that the system will succeed or fail. While the measurement of image quality is generally a factual affair, the merits of a system's handling are decided in the heart.

#### **Our question pf the week**

#### In AP 9 January we asked...

Do you think Sony's Alpha range is as good as Minolta itself would have produced?

#### You answered...

A Yes, just as good 17% **B** Yes, and better 28% C No 30%

**D** Don't know 25%



#### This week we ask...

Do you think the Ricoh GXR system will be a success?

A Yes B No C Don't know

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## News | Analysis | Comment | PhotoDiary 23/1/10

No amount of training and careful planning can prevent the sheer bad luck of being caught in a roadside bomb in pursuit of great and powerful journalism from the front line

Photographer injured in Afghanistan, page 6

No sign of more Samsung digital SLRs | Samsung to focus on NX

#### Samsung DSLRs set to be consigned to history

HERE seems little chance that Samsung will ever re-enter the DSLR market, Amateur Photographer understands.

Against the backdrop of the launch of the new NX series of mirrorless cameras, Robert King, Samsung UK's head of digital imaging, would not commit to a definite answer on the subject during an interview with AP at the Consumer Electronics Show (CES) in Las Vegas in the United States.

In an interview with AP Editor Damien Demolder, King repeated that the company was focusing its efforts on developing the NX system and that he could not state that the GX series would not be revisited in the future.

However, it is clear - as former vice-president of Samsung Techwin Byung Woo Lee said when he first broke the news of the NX system to AP in 2008 that Samsung has moved into this new category as it realises there is no chance



The Samsung NX10 represents guite a space saving over the firm's latest DSLR, the two-year-old GX-20

of successfully competing against the DSLR ranges held by Nikon and Canon.

Lee told us: 'We will create a new category that we can dominate'

Interestingly, SS Park, BJ Lee's replacement, told AP at CES that Samsung does not see the NX series as a competitor to the Micro Four Thirds products of Panasonic and Olympus, but that Samsung's models will broaden the mirrorless

micro camera choice.

When asked how the NX range would develop, Park said that the company obviously intends to produce more bodies in different forms and of different sensor resolutions, and that some models would appeal to professional users.

With this in mind, it seems obvious that Samsung will have no need of GX DSLRs.

And, alongside the technology products that

Samsung Electric had on show at CES, the idea of an optical viewfinder seems rather oldfashioned and inflexible.

We also learnt that Samsung is planning to incorporate part of its camera line-up into the list of products supported by its new Apps Store.

Camera applications could include in-camera technique tips and automated postcapture manipulations.

The Apps Store already provides mini applications that can be downloaded to and run on Samsung mobile phones. But in the spring it will also be linked to internet-enabled Samsung TVs so that widgets and applications can be up/ downloaded to create additional content on screen.

Samsung currently has two Wi-Fi-enabled compact cameras, but when asked about the prospect of the NX series including Wi-Fi, vice president of digital imaging, SS Park said that the market is not ready for it.

#### 'gathering' to go ahead

Amateurs and professionals are set to defend their rights to take pictures in public at an event to be held in Trafalgar Square, London, on 23 January. This is set to go ahead despite the European court ruling on Section 44 (see below left). The event's organisers, 'I'm a Photographer, Not a Terrorist', said: 'Our society's visual history is under threat of extinction by antiterrorism legislation. Section 44 of the Terrorism Act has, in effect, ended the confidence of the citizen to engage in the act of photography in a public place...'

#### Be part of AP's future

AP appreciated the feedback that readers gave last year after listening and subsequently improving the magazine to ensure you got more of what you want, the way you want it. AP wants to keep up the communication. So, readers interested in becoming an AP panellist should contact Estelle Hicks-Bennett on 0203 148 4321 or email estelle hicksbennett@ipcmedia.com.

#### **Dennis Stock**

American-born photographer Dennis Stock has died. Born in 1928, Stock joined Magnum Photos in 1951 and became a full member in 1954. Among Stock's subjects was Hollywood star James Dean, who he photographed in 1955 shortly before Dean's death.

#### Section 44 stop and search ruled illegal



Committed to defending your photographic rights!

POLICE use of Section 44 Stop and Search anti-terrorism powers has been ruled illegal by a European court.

The controversial law. which allows police officers to stop and search people without grounds for

suspicion, has been heavily criticised by many, including photographers.

The European Court of Human Rights ruled that police powers to stop and search have 'not been curbed by adequate legal safeguards so as to offer the individual adequate protection against arbitrary interference'.

The ruling adds: 'Of still further concern was the breadth of the discretion conferred [by powers under the Terrorism Act 2000] on the individual police officer. The officer's decision to stop and search an individual was one based exclusively on the "hunch" or "professional intuition".

The Strasbourg court had been hearing a case involving Kevin Gillan and Pennie Quinton, who were stopped outside an arms fair in London in 2003.

Ouinton had reportedly been filming a protest

outside the exhibition.

The court ruled that their rights under Article 8 of the European Convention on Human Rights had been violated.

In 2006, the House of Lords dismissed an application the pair had made for a judicial review concerning the actions of the Metropolitan Police.

They lodged a complaint at the European Court of Human Rights on 26 January 2005

For details and reaction. see next week's News.

#### **PhotoDiary**

#### A week of photographic opportunity

#### WEDNESDAY

**EXHIBITION** Jane Bown: Exposures 100 Portraits, until 19 February at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk/ universitygallery.

**EXHIBITION** Sleepless by contemporary photographer Vered Lahav, until 23 January at Wolverhampton Art Gallery, West Midlands WV1 1DU. Tel: 01902 552 055. Visit www.veredlahav.com.



#### THURSDAY

#### 21 January

**EXHIBITION** Border Country – medium-format photos by Melanie Friend, until 13 March at the BCA Gallery, Bedford MK40 1RN. Tel: 01234 818 670. Visit www.bedfordcreativearts.org. **EXHIBITION** In Colour by various photographers, until 13 February at The Little Black Gallery, London SW10 OAJ. Tel: 0207 349 9332.

#### FRIDAY

#### 22 January

EXHIBITION From One Extreme to the Other by Nat Finkelstein, until 14 February at Idea Generation Gallery, London E2 7JB. Visit www. ideageneration.co.uk. **EXHIBITION** A Master's Touch – various images



printed by the late Bill Rowlinson, until 27 January at Photofusion, London SW9 8LA. Tel: 0207 738 5774.

#### Saturday

#### 23 January

DON'T MISS Snowdrop Weekends at The Weir (11am-4pm), Swainshill, Hereford HR4 7QF. Tel: 01981 590 509. Visit www.nationaltrust. org.uk. **EXHIBITION** Circus by Anderson and Low, until 11 April at The Lowry, Greater Manchester M50 3AZ. Tel: 0870 787 5793. Visit www. thelowry.com.

#### Sunday

DON'T MISS Snowdrop season at Anglesey Abbey, Gardens and Lode Mill, Cambridge, Cambridgeshire CB25 9EJ. Tel: 01223 810 080. Visit www.nationaltrust.org.uk. **EXHIBITION** The Camera and Beyond, until 28 February at Dimbola Galleries and Photographic Museum, Freshwater Bay, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dlmbola.co.uk.

#### MONDAY

#### 25 January

DON'T MISS Burns Night celebrations surrounding the anniversary of the birth of the Scottish poet. Visit www.scotland.org/burns-night. **EXHIBITION** by various photographers, until 5 February at the recently opened HotShoe Gallery, London ECIN 8SW. Tel: 0207 421 6009. Visit www.hotshoegallerv.com.

#### TUESDAY

#### 26 JANUARY

EXHIBITION Swan Song by Mike Pascoe, until the end of January at Rhubarb & Custard Boutique Photo Gallery, Windsor, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz. **EXHIBITION** Make Your Mark by photographers Naomi Stannard, Anna Hindocha and Ioana Marinescu, until 31 January at Viewfinder Photography Gallery, Greenwich, London SE10 8RS. Tel: 0208 858 8351.

## Sony launches new entry-level DSLR

all-rounder', Sony has unwrapped a new DSLR called the Alpha 450. Due to arrive in UK shops in February, the 14.2-million-pixel Alpha 450 is claimed to allow equivalent ISO sensitivity up to ISO 12,800 and to be capable

of a continuous burst rate of 'seven frames per second'. 'The powerful Bionz image processor enables highspeed continuous shooting of

up to 5fps (maximum approx figure). In Speed Priority mode (with AF and AE set at the start of the burst), this increases to an amazing 7fps... More than enough to catch sports and fast-moving action with ease,' claims Sony.

Sony UK claims that the Alpha 450 is a 'versatile, easy-to-use choice for step-up photographers'.

Features include Live View and a 2.7in LCD screen with Manual Focus Check, which allows the photographer to preview the image prior to capture.

Also on board the 520g newcomer is Sony's SteadyShot Inside anti-shake correction and an Auto HDR

designed to ensure the capture of bright highlights and dark shadow detail in the same frame

The Alpha 450 measures around 137x104x81mm (excluding protrusions). A UK price has not been released.



#### Tributes to injured war photographer

WAR photographer Phil Coburn, who was seriously injured by a bomb in Afghanistan that killed his journalist colleague Rupert Hamer, has been flown back to the UK for treatment.

The Sunday Mirror photographer (pictured), who has serious leg injuries, was taken to Selly Oak hospital in Birmingham.

The 43-year-old was caught in a roadside explosion that killed Sunday Mirror defence correspondent Rupert Hamer, 39, along with a US marine in Helmand.

Commenting on the dangers of working on the front line, Daily Mirror staff photographer Mike Moore has spoken about the dangers faced by photographers on assignment in war zones.

Mike, who worked with Phil in Iraq during the fall of Baghdad in 2003,

described Phil as a 'consummate professional who, in going to the frontline in war zones, risks his life to give newspaper readers an insight into the horrors and hardship that our soldiers are facing in Afghanistan'.

He continued: 'Sadly, this time it cost the life of reporter Rupert Hamer and Phil has been seriously injured - our thoughts are with Rupert's family and we wish Phil a speedy recovery and rehabilitation.

Mike added: 'Phil knew the risks of working in these areas and was very experienced in Afghanistan, but no amount of training and careful planning can prevent the sheer bad luck of being caught in a roadside bomb in pursuit of great and powerful journalism from the front line.

'Other journalists will travel to the rear echelon areas,



the base camps and Brigade HO's, but Phil knew the great pictures are from where the action is, and it would have been with this in mind that he set out on Saturday with the American convoy.

'We all sincerely hope that Phil will be back at work in the future, taking again the great pictures for which he is known, and supporting and helping other photographers through his work with the British Press Photographers' Association.'



#### **ID** dilemma

The City of London Police has repeated its call for photographers to carry identification despite insistence by the Association of Chief Police Officers (ACPO) that photographers do not need to identify themselves. ACPO spokesman Andy Trotter told the BBC's Jeremy Vine radio show: 'The photographer is not required to give their details,' adding that officers cannot arrest a photographer who refuses to supply this information. But photographer Grant Smith, who has been stopped several times under Section 44, told the programme: 'When I've been stopped it's been made very dear that I have to give my name and address... It seems to me that I'm not being given any option to provide the details they require.' City of London Police stood by its policy that photographers in the Square Mile carry ID 'where possible'. A spokeswoman for ACPO repeated that photographers are not required to identify themselves when quizzed by a police officer or security quard.

#### Chip shop victory

A photographer who was arrested after taking a picture of a fish and chip shop in Kent last year has had his complaint upheld by police. Amateur photographer Alex Turner was arrested under the Terrorism Act 2000, and later 'dearrested', in Chatham High Street on 8 July 2009. He said police told him the arrest was a result of him taking a picture of a police officer who was called after he had taken a photo of a fish and chip shop called 'Mick's Plaice'. Kent Police Professional Standards Department has since told Turner: 'I confirm that your complaints relating to your unlawful and unnecessary arrest and detention have been recorded as proven.' But police did not uphold Turner's complaint that he suffered 'harassment and oppressive conduct while under arrest'.

### **Amateur fined after** street arrest drama



Committed to defending your photographic rights!

N amateur photographer who was arrested while allegedly taking pictures of posters on a London street before Christmas (see right) has decided not to pursue legal action on the grounds that it will be too expensive.

Last month, Karol Berezowski said officers handcuffed him and forced bundling him into a police car and taking him to Hounslow Police Station, where he was held for three hours.

The photographer had objected to a police search under anti-terrorism powers.

Immediately after he was released from police custody, Berezowski told AP that he was determined to fight the case in court.

However, he has since told us that he has agreed to pay the £80 fine he was given by police for a 'Public Order offence'.

He said that hiring a lawyer would prove too costly.

Berezowski said he was charged with a public order offence after 'refusing to take his hands out of his pockets' when police carried out the search.

Berezowski, who works as a 'building service engineer', said that the reason police charged him was 'abusive' behaviour, which he denies.

The photographer, who has lived in London for three years, said he was photographing posters on buildings at the end



of Hounslow High Street.

He had been using a classic Leica M6 film camera and claims to have been taking pictures for his portfolio.

The Metropolitan Police confirmed that a man was arrested for a 'Section 5' Public Order Offence at 11.50am on 10 December, but refused to comment further at the time of writing.



#### Zeiss warns UK dealers over 'fraud'

LENS maker Carl Zeiss has alerted UK dealers about a 'possible fraud attempt' by a man using 'fake' postal orders.

Zeiss UK spokesman Paul Longley said: 'A number of customers have been contacted by a gentleman with an odd accent wanting to purchase expensive equipment. Very few questions are asked about the equipment, there is no haggling over price and he says he will send a cheque for the amount agreed.

'However, when the payment arrives it is made by postal order... These postal orders are fake."

Longley warned: 'If you receive such an order and payment, either by cheque or postal order, make sure they are genuine by having your bank or post office check them thoroughly for you.

'Please do not ship any equipment until vou are happy the payment is genuine... Parasites like this need to be defeated. Business is hard enough without this added headache to contend with.'

Longley urged anyone who has experienced this fraud attempt, or a similar one, to contact him at p.longley@ zeiss.co.uk. He said the fraud fears are not Zeiss-specific.

### Council 'a breath of fresh air'

AMID endless controversy surrounding the attitude of many officials towards photographers, an amateur has praised the approach of his local council as a 'breath of fresh air'.

Swansea Council posted a sign outside its 'Winter Wonderland' reminding people that the event was likely to attract photographers.

It stated: 'Please be aware that a high level of photography by members of the public is likely at this event."

Dominic Burscough, who took a snapshot of the sign, welcomed the 'enlightened attitude' of council officials.

In an email to AP, Burscough wrote: 'Although plenty of other people were taking photos, usually with mobile phones, I was the only one using a digital SLR with a tripod. And I didn't have any problems or strange



looks from the public, except, ironically, from kids who were intent on getting into the shot and making silly faces.

He added: 'All in all I had a fairly successful shoot, despite having been a little nervous of the crowd's reaction and any overzealous officials - in light of so many reports of incidents between photographers and the authorities in similar circumstances.

Last November, Swansea Council revised its rules on taking pictures in public after photographers complained that its Data Protection guidelines were unfair.

The council drew up new guidelines after its initial draft failed to make clear that images taken for personal use do not risk breaching the Data Protection Act.



PHOTOGRAPH of a woman perched precariously on the coupling system of a moving train helped a Bangladeshi photographer to victory in the Travel Photographer of the Year (TPOTY) competition.

Bangladeshi-born professional photographer GMB Akash scooped the title with images of train travel

described as 'vibrant yet poignant' by judges.

Included in his entry was a picture of a woman in Dhaka who chose to ride on the locking system of a train carriage rather than pay the fare (above).

Akash also entered a portfolio depicting the shipbreaking industry in Pakistan. He claimed prizes including an Apple MacBook Pro computer

Yet again we have a different style of winner, and it is heartening to see so many portfolios tell a story through imagery,' said Chris Coe, TPOTY founder and one of the judges.

The Young TPOTY title went to 15-year-old Courtney Krawec from Australia.

#### Photos to aid Afghan youngsters

MARTIN Parr, Steve McCurry and Mary McCartney were among famous photographers who raised £91,000 for a charity that plans to work with young people in Afghanistan.

More than 300 collectors and photographers bid at the PhotoVoice auction, which took place at Canary Wharf in London.

Photovoice aims to help disadvantaged and marginalised communities by running photography workshops and providing equipment.

Hosted by Reuters, the PhotoVoice auction of Exceptional Photography

included Steve McCurry's 'Boy in Mid-Flight, 2007', which sold for £2,200 (see below)

Meanwhile, a print by PhotoVoice patron Sarah Moon sold for £3,000.

A spokesman for the charity said: 'PhotoVoice is thrilled with the results and the event's success has ensured that the charity can continue its planned programme of activity in 2010, its 10th anniversary

'Projects planned include participatory photography projects with young people in Afghanistan and the UK and manual scavengers in India.' Visit www.photovoice.org.





AP's weekly round-up of club news from all over Britain

Newbury Camera Club

The club is holding its annual exhibition until 23 January at Newbury Library, The Wharf, Newbury, Berkshire RG14 5AU. Entry is free. Visit www.newburycameraclub.org.uk.

Marchwiel Photographic

On 24 February the club will host a presentation of medium-format slides by Pierino Algieri, entitled 'Landscapes in North Wales'. The event takes place at Piercy Hall, Marchwiel LL13 ORW. It starts at 8pm. For details call 01978 756 633.

Ilkley Camera Club

The club has announced it will stage an exhibition of members' work from 20 March-9 May at Ilkley Manor House, Castle Yard, Church Street, Ilkley, West Yorks LS29 9DT. For club details visit www.ilkleycameradub.co.uk.

Send club news to: apevents@ipcmedia.com



Ever wondered how 19th century photographers captured images of snowflakes? M Sigson was a dab hand, it seems, using a Zeiss microscope provided with an aplanatic lens and a 'long-focus camera'. 'This was placed near an attic window at a strong inclination to the horizon. The flakes were received on some rough cloth and transferred to a small net of cocoon fibres stuck on a card perforated in the middle', reported AP's issue dated 26 January 1894. 'This card was placed on the stage of the microscope, and the illumination was so arranged that half the field was uniformly illuminated and the other half shaded off. For an enlargement of 15x, the exposure lasted two to five seconds... To avoid the melting of the flakes by the breath of the operator, the latter is obliged to breathe through a pipe bent backward during the adjustment of the apparatus.'

#### **NASA** cameras

NASA has ordered 11 Nikon D3S digital SLRs for astronauts to use on the Space Shuttle and to document activities at the International Space Station. The space agency also plans to use seven Nikon AF-S Nikkor 14-24mm f/2.8G ED lenses. Nikon says that NASA has so far captured more than 700,000 images using Nikon equipment since 1971.

#### **Environment** title up for grabs

Amateurs and professionals are invited to enter the 2010 **Environmental Photographer** of the Year competition. The contest includes a young photographer title, the winning image from which last year ended up adorning the Prime Minister's official Number 10 Christmas card. It was captured by 19-year-old Jordan Mary. Visit www.ciwem.org/arts/ photographer.

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\*Selected branches only.





#### Your guide to the latest photography books, exhibitions and websites

#### **Exhibition**

#### **Jane Bown**

Until 5 April Bookshop Gallery, National Portrait Gallery, St Martin's Place, London WC2H OHE. Open Mon-Wed and Sat-Sun 10am-6pm, Thurs-Fri 10am-9pm. Tel: 0207 306 0055. Website: www.npg.org.uk. Admission free

To celebrate the 60th anniversary of Jane Bown's work with The Observer and the release of a new book, the National Portrait Gallery is displaying a series of 15 of her most iconic portraits.

The series is meant to illustrate

the longevity of Bown's career and features some of her most notable images, such as portraits of Bertrand Russell published in The Observer in 1949 (see below), Samuel Beckett (1976) and a portrait of the Queen from 2006.

Known for her simple use of natural lighting and candid style, the classics on display at the NPG not only demonstrate why Bown is a master of her craft, but also that great pictures can be found in last-minute assignments, rushed interviews, poorly lit rooms and just about anywhere so long as you're open-minded enough to look for them. Jeff Meyer









#### Website

#### www.durhamtownship.com

On 3 January 2003, Kathleen Connally started a photoblog in order to become a better photographer. The project was simple: 'To visually document the residents, visitors, plants, animals, architecture, landscapes and farm life of Durham Township, Bucks County, Pennsylvania (where I live), and nearby areas in Pennsylvania and New Jersey,' she writes. Seven years later, she is still going strong and her site has become an internet phenomenon, winning the Photoblog of the Year 2008 title in the international Photoblog Awards.

People love this site for its simplicity - all photos are taken within a ten-mile radius of Kathleen's home - but there is also an undeniable amount of camera wizardry on display here. No subject or genre escapes Kathleen's Canon EOS 5D (be sure to read her timeline of camera ownership), while her use of natural light and eye for candid moments is spectacular. She just straddles that line between boldness and subtlety. In 100 years, Kathleen's archive will serve as a truer record of small-town life at the turn of this century more than any newspaper or history text could ever hope to do. Jeff Meyer

Exposure

**Book review Exposure** 



amid the icy expanses of northern Canada. Having learned how to read the weather and navigate in extreme conditions when most kids were learning their ABCs, his familiarity with this polar terrain is evident in his stunning collection of wildlife shots that make the most of frighteningly dose angles and beautiful Arctic light. What's notable about *Polar Obsession* is the interplay of art and science. Rather than simple record shots, Nicklen dearly looks for something small to give an image an artful element, such as a reflection, isolated colours or long exposures. What emerges is not the fly-over region of cold desolation we're so familiar with, but a complex society, teeming with intelligence, humour and harsh realities. Jeff Meyer



#### Share your views and opinions with fellow AP readers every week



#### The old guard

I loved Roger Hicks' The Final Frame piece in AP 9 January. I could really relate to the comments he made about the past, present and future, and the emotions relating to our life experiences. Reading the article was extremely

heart-warming. Being a Nikon D700 owner and a pure amateur, I could only imagine his desire to shoot in film; in the same way I would never get rid of my vinyl record collection, even as the kids of today download from iTunes. There are some brilliant photographers who prefer 35mm film and I respect that. I am 35 years old and joined the digital 'revolution' just two years ago as a complete amateur, and I love the idea of the 'Old Boys (and Girls)' who prefer film. It recalls memories of my step-dad playing his vinyl and the 'pop and crackle' of the needle in the groove, as well as the iconic images of David Bailey, who still refuses to go digital. All I can say to Roger and other 'old-school' togs out there is keep it up! You are keeping the glamour, passion and love of photography alive with your desire for film when the youth of today and the commercial marketing strategies of the major manufacturers push the digital age! I will, however, continue to use my FX-format Nikon and hope and pray that I, too, will one day be as respected and talented as the legend that is Roger Hicks.

Scott Williams, Bristol

#### Missed it!

I would like to express my delight regarding two articles in AP 12 December 2009: the Icons of photography article on CEK Mees and, in particular, the technical explanation by Geoffrey Crawley regarding resolution. The latter proved fascinating reading. Not everyone's cup of tea, perhaps, but for me it hit the spot. The only problem is that I missed part one. Can you tell me how I can obtain Geoffrey's first article? Sandy Kirkwood, Northumberland

To get a back issue send a cheque for £3.20 (UK) or £4.20 (overseas) to Back Issues, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU stating the issue you require (in this case AP 14 November 2009) -Christine Lay, editor's PA

#### Keep it simple

Ricoh's GXR system proves there is no such thing as a new idea. Does anybody else remember the Minolta

Dimage EX 1500 built along similar lines? More to the point, does anybody else remember what became of it?

Ricoh is a niche manufacturer and (usually) it does what it does very well. I've owned a GR1s and now a GR Digital and have been very happy with both these cameras. I would prefer to see Ricoh target its efforts at what the brand's users really want to see: a GR with a decent-sized sensor and rangefinder.

In many ways Minolta paid the price for putting innovation over pragmatism - its early DSLRs (the RDs, not the Dimages) were a bit too weird and in the wrong lens mount, allowing Canon and Nikon to test the patience of their indulgent user base.

I hope Ricoh takes note and sticks to what it is very good at. My GR1 lens covered a full frame of film and gave excellent results. I accept that digital and film imaging are very different, but I'm sure a lot of folk would really like a GR with a Four Thirds or APS-C-size chip.

Paul Russell, Renfrew

#### Wildlife under pressure

Wildlife photography used to be pursued by dedicated enthusiasts who knew the rules, which included the need for the subject to be more important than the picture. However, this isn't the case any more.

Wildlife coverage in the national press, non-specialist magazines and on TV, together with the development of digital cameras in their many forms, whether cell phones, compact cameras or SLRs, is leading to increasing interest and pressures on wildlife sites. Less than 20 years ago, you could count on the fingers of one hand the number of wildlife photographers at Donna Nook, one of the rare sites in this country where seals come ashore to have their pups in the sand dunes of the Lincolnshire coast. It is also an RAF bombing and gunnery range!

The Lincolnshire Wildlife Trust is struggling to contain some 65,000 visitors in the three months the seals are ashore. This year wardens counted more than 100 photographers at a time out on the low tide line taking close-ups of the seals. In the dunes the scene was even worse, with the dunes trampled by hundreds of people taking pictures within inches of newly born seal pups and flashes going off everywhere. This has led to the highest number of abandonments of pups by their mothers ever.

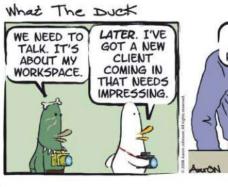
In other areas the pressure is the same. Deer rutting, whether in the New Forest or Richmond Park, is suffering. In Richmond Park this year I counted 50 people, not all photographers, surrounding a group of deer. Even in the most remote locations are under human pressure.

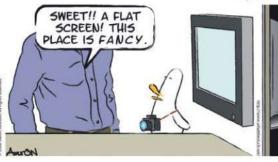
Unless we put the needs of the animals first in these wildlife areas we shall soon have new controls akin to the nonsense arriving from the anti-terrorism act imposed on us.

#### Letter of the week

wins a 20-roll pack of 36-exposure Fuiifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)\*







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\* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

which will ruin wildlife photography for everyone. Clubs have a role to play, as do photographic federations. Without some voluntary effort a host of regulations will be unleashed and, in the case of Donna Nook, anyone with an interest in wildlife will be easily able to understand why.

Derek Dewey-Leader, Hertfordshire

#### Too much for too little?

The front cover of AP 2 January issue screamed £4,000 to be able to 'shoot in the dark'. But wouldn't a large bunch of organic carrots be far cheaper? And far less conspicuous, too?

Seriously, though, the Nikon D3S does appear to answer one or two prayers repeatedly said by a few individuals who, for reasons best known to themselves, like to hide in the shadows while awaiting their next 'victim' to walk into view. But for more years than I care to remember, I've been shooting in the dark with all manner of photographic machines analogue and digital - some of which probably cost the same as a very large bar of Swiss chocolate. So why would one be tempted to part with £4,000 just to take pictures in near darkness is quite beyond even my vivid imagination.

But like any hobby I suppose there will always be someone suitably willing to spend thousands of pounds to grasp the leading edge of photographic technology. And without these people, who obviously throw caution to the wind and always buy into the latest offering from the various photographic manufacturers, people like me would be denied the pleasure of buying their hand-medowns at knockdown prices.

**David Harris, Dorset** 

#### What a mess!

I've used cameras for more than 65 years and the process has continued to get easier and easier, but equipment aside, the taking of pictures has in some ways got harder.

Let me explain. I expose between one and three films each week, depending on the time of year, and a percentage of frames are landscapes. Some years ago I could freely expose frames unhindered, but nowadays I find myself having to indulge in timewasting cleaning up before I press the button.

Almost every scene I decide upon contains litter of some kind: discarded drink cans, take-away wrappers and dog-poop bags stuck on the hedgerows. Such items are minuscule when you look through a viewfinder, but manifest in the final print as points of light and tiny white blobs, which, once the eye detects them, become distracting. And then there is the sky, so often brushed with the vapour trails of aircraft.

I wonder, then, if I were earning a living from photography, could I sue British Airways, Virgin and the rest for effectively destroying my pictures, and thereby reducing my income?

Dennis Gander, Hertfordshire



#### Pic 'n' mix

I took the above photograph of a collection of cameras with my Canon EOS 400D while on holiday in Morocco. I wonder how many of these cameras other readers will recognise, though I must add that I didn't buy any of the models on show. Keith Hughes, Surrey



**Terry Hamilton** savs camera makers are mean. not green, for not providing a proper camera manual

HERE is nothing like curling up in bed with a good book. And if that 'good book' is a manual for a new camera, so much the better. I love browsing through AP's adverts, the web and, especially, through the manufacturer's instruction book for a camera I have lusted after, weighed up and finally bought after weeks of consideration and dithering.

I've bought three DSLRs over the years - a Canon EOS 300D, EOS 20D and EOS 40D - but if I am a camera (and Canon) enthusiast, I am also a cycling nut. I love to ride in the countryside and take pictures of landscapes, animals, roads, trees... anything, really. However, a DSLR with a Canon L-series zoom lens attached is a hefty and bulky beast to carry on a lightweight touring bike, so I have been leaving it at home lately and cursing myself for doing so, missing umpteen photo opportunities. Then I started to think the unthinkable: should I buy a digital compact for my cycling trips? The Canon PowerShot G11 then arrived on the scene and I bought one - and I love it!

Except for the manual, that is. When I opened the box, instead of the thick, comprehensive manual I expected there was what I

#### **66 When I opened the** box, instead of the thick, comprehensive manual I expected there was what I can only describe as a brochure 35

can only describe as a brochure, entitled 'Getting started', which told me the basics, like how to insert the battery and memory card, but not much more. I bought a G11 because of its excellent specification, and I wanted to read and re-read my way through the manual to familiarise myself with its features.

I discovered that the entire G11 manual, apart from the 'Getting started' chapter, is on disc, so I had to download it to my PC and read it there. But it's just not the same as studying a hard copy of a book. At 190-odd pages it is far too big to print out and I can't carry my PC on my bike. Canon's website says, 'To avoid activities that threaten the health and safety of mankind and the environment, Canon has produced many of its user manuals in electronic (CD) format only.' Although it then adds that I can buy one from 'a third-party provider'. How generous.

Now, I am environmentally conscious, but this seems like penny pinching. If I buy a car, I don't expect to have to buy the driver's handbook from a third party. If a camera manual is not readily to hand, for reference and study, how many people, especially beginners, are just going to switch the camera to

auto mode and venture no further? Is this not another over-simplification of our hobby? Many of us are just as fascinated by the technique of operating a camera as we are in producing the final image.

Come on, Canon, don't pretend to be green when you are just being mean!



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

#### TOM MACKIE

EXPLAINS HOW
HE USED A LONG
EXPOSURE TO
CAPTURE THIS
MAGICAL NIGHT
SHOT OF DUBAI'S
OPULENT AND
LUXURIOUS SEVENSTAR HOTEL

TOOK this image in Dubai in 2005 during a photography workshop in the United Arab Emirates. The building is the Burj Al Arab or 'Tower of the Arabs', which is 321 metres high and built on an artificial island near Jumeirah Beach. Designed to resemble a billowing sail, the building has become a striking landmark in its own right.

I wanted to get a night shot of this building using a long exposure to show the lingering clouds and the glassy reflections in the water. The moving clouds, as they streak across the sky, create a pleasing effect. I used a tripod because of my 20–30sec exposure and set up my Pentax 6x7 camera and 75mm shift lens, making sure the tripod legs were firmly fixed in the sand to stop the tripod sinking and blurring the exposure. I checked that my camera was level and adjusted the shift of the lens to make sure the verticals were straight.

The light in Dubai changes frequently and in summer there is a constant haze in the sky. The best time to photograph the architecture is in winter when it the light is less hazy. I took this image on a February evening when the sun had just set. Carefully co-ordinated lighting on the structure lent an interesting glow, and this, combined with the natural light in the sky, led to mixed lighting conditions. You have about 20 minutes after the sun has gone down until the afterglow appears and traces of colour - pinks, oranges and violets - are visible in the fading light.

The difficulty with shooting at this time of day is that you only have a small window of opportunity before the light disappears completely. Although in general it is good to experiment with different shooting angles, when time is of the essence you don't want to keep repositioning your tripod and setting up new shots. When I am out shooting, I tend to go with a shot in mind, set up my camera and stay in that position until I have achieved what I set out to do. I may only vary the composition slightly while I'm there. I probably took only four or five exposures on this occasion.

I was using Fujichrome Velvia



50 film, which gives very saturated colours, especially in the sky. I could use this to my advantage to accentuate the colours in this scene. Using the film at ISO 50 underexposed the image so I rated it at 32. This allowed me to overexpose slightly to create an accurate exposure. It is interesting because when I'm shooting digitally I find myself trying to recreate that 'Velvia saturated colour look'. When I used Velvia film and exhibited my prints, people would sometimes ask if I had altered the saturation. When making a print with film you can use the original transparencies as a guide, but with digital imaging it's not always easy to know when to stop adjusting the saturation. I do have parameters I try to stick to, such as trying not to go over '25' on the Saturation slider. Ultimately, how much you boost the saturation is down to personal choice.

It took me a few minutes to evaluate this scene and set my exposure. I took spot-meter readings from the immediate foreground and the top of the sky using a lightmeter. If I had taken readings from the light parts of the building, the camera would have underexposed the image. By exposing for the sky and the foreground, I could correctly expose the whole scene, including the building.

If I were to shoot this image again digitally I would work in aperture priority mode, decide how much depth of field I wanted and set my aperture accordingly. I'd then let the camera work out my exposure and look at the image to see if I was happy with the result. If I felt the scene was under or overexposed I would compensate by one or two stops. At this point I might decide if I wanted to use any filters, which I didn't for this image, but I could have used a soft grad filter to subtly bring out the tones in the foreground if I'd been shooting digitally. Matrix metering and auto white balance modes would have handled these mixed lighting conditions well. Using a cloudy white balance might have slightly warmed this scene and brought out the colours in the sky, but the likelihood is if you are shooting in raw you will alter the

#### The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Tom Mackie

TOM MACKIE Architecture As an internationally respected architectural photographer, Tom brings a wealth of experience to AP



white balance during post-processing so the white balance setting is really only for viewing at the time.

I was looking for an interesting foreground – I wanted to use the textured detail in the tide pools and pockets of wet sand to add interest – so I wandered around until I found a pool that vividly reflected the building. I kept an eye on where the reflections were and how they were changing as the light changed.

I included the smaller building on the right to balance the composition. For commercial reasons I made sure I left enough space around the building for text. I always shoot a scene several ways in case I want to sell it as a magazine cover or use it in a calendar.

The Burj Al Arab has been photographed many times so I had to think about how I could present it in a new way. You can do this do this by varying the shooting conditions, your camera angle or the way you arrange the different elements in the frame. So, for example, even if someone has photographed the building from this angle, they may not have used reflections as I have or made a feature of the twinkling lights at the base of the building. AP

To see more images by Tom, visit www. tommackie.com. Tom is holding an architectural workshop in Valencia, Spain, on 2-6 February. For more information go to www.tommackie.com/workshops.









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# Amateur Photographer's guide to Britain's best photo locations. This week... Eigg

Richard Burdon



Bruce Percy

Age 56 Occupation Salesman **Favourite location** Western

coast of UK **Favourite photographers** Michael Kenna, Hugh Milsom,

Approach 'I like to get things right in-camera and do limited post-capture work. I'm very much into pre-dawn and post-sunset shots'

HE Hebridean island of Eigg, off Scotland's west coast, is one of Britain's most remote areas. With a moorland plateau at its centre and sheer pitchstone cliffs along its edge, visitors will find stunning views of both the island and its surroundings.

As peaceful as the slow-going island might seem, Eigg boasts a colourful and often bloodied history. Massacres have left their mark all across the island's 11 square miles, from the 7th century raid of the monastery at Kildonan to the clan warfare of the 16th century that wiped out Eigg's entire population. A partnership of

Eigg residents, the Highland Council and the Scottish Wildlife Trust finally bought the island from absentee landlords in 1997.

With a population of just 67 at the time of the 2001 census, Eigg lingered in obscurity until it was re-discovered by landscape photographers like Charlie Waite, whose Light & Land tours helped put it back on the map. Richard Burdon and his wife Janet are both keen landscape photographers and count Eigg as one of their favourite photographic haunts. Here they share the best shooting locations on this Scottish isle

#### **NEED TO KNOW...**

How to get there Caledonian MacBrayne runs ferries to Eigg from Mallaig and Arisaig on the Scottish mainland, both of which connect by rail to Glasgow's Queen Street Station. Journey time is just under one and a half hours, and fares cost about £5 for a single or £10 for a fiveday return. For more details and a full

timetable visit www.calmac.co.uk. It's worth noting that cars are generally not permitted on the Isle of Eigg. All vehicles must be in possession of a relevant permit prior to shipment. Permits and information can be obtained from three locations: The Highland Council Service Point, High Street, Fort William. Tel: 01397 707 256; The Highland Council TEC Services, Carr's Corner, Fort William. Tel: 01397 709 000; The Highland Council, Mallaig Service Point. Tel: 01687 460 027.

Where to stay

Despite its sparse population, Eigg has a number of wonderful places to stay. Most of these are guest houses and B&Bs. Visit www.isleofeigg.net, where you can find a full listing of accommodation on the island.

Where to eat

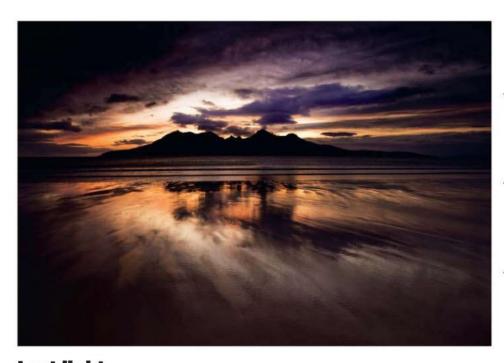
Lageorna, a converted crofthouse in Cleadale, serves breakfast, lunch and dinner using local produce. For longer stays on the island, the Eigg Shop and Post Office can supply most of your provisions.

Don't miss

The Feis Eige weekend is held on 10-11 July and is a festival of traditional music and culture. The Giant's Footstep Big Green Festival on 2-3 May features talks and workshops on energy production, transport, waste, food, climate change and energy saving.

Richard recommends

We were able to get around by arranging a lift with locals in advance.
Our guesthouse put us in touch with people who had cars. Once you're there, you will largely be constrained to your feet or hiring a bike. However, the island is only five miles long and three-and-ahalf miles wide so it's not too arduous.



Last light Nikon D700, 24-120mm, 1/3sec at f/16



The sunsets on Eigg are brilliant, and we stayed out to capture the very last rays of the setting sun for this image. Heavy cloud cover had come over as the light

faded, and the remaining light was breaking between Eigg and the island of Rhum in the distance, which created this vignetting effect.

I liked the shots I'd taken earlier while standing in

the stream that feeds into the bay, but as the sun gradually sank I moved further up the beach to capture the reflections on the wet sand. The sun finally broke through the clouds to give us these shafts of glorious light. The pink afterglow grew stronger for a short while, before fading into darkness. I always find the emotional reactions you get when you show a shot like this to people very gratifying.

#### **Morning light**

Nikon D700, 24-120mm, 1/2sec at f/22, 0.6 ND grad filter



This image was taken at Laig Bay soon after first light on an overcast morning, but with just

enough light for the water to glow. The added bonus is the boulder, which gives foreground interest. Even on a relatively dull day you can still use an ND grad filter to great effect to give your foreground more punch.

Until 18 months ago there was no electricity on Eigg. Everything ran on generators Laig Bay has particularly nice morning light because the sun rises directly behind you. At this point, the sun had just risen over the spine of hills behind me and what little light there was shined on the Isle of Rhum in the distance. However, it was simply too overcast, and had I not used my filter I wouldn't have captured the water movements around the rock in the foreground. I found that if I pressed the shutter button just as the waves lapping over the beach were dropping away, it made a really nice shot.

#### Singing Sands

Nikon D700, 24-120mm, 1/60sec at f/11, 0.6 ND grad filter



A short walk up the coast from Laig Bay brings you to the Singing Sands, so called because of a

strange phenomenon where stamping or scuffing the sand produces eerie noises. Actually, the people on Eigg

say the noise is more

like a squeak, but Squeaking Sands doesn't have guite the same ring to it!

The beauty of this area is that great weather conditions will create wonderful

contrast between the white sand of the beach and the turquoise water. On a nice day, this is the actual colour of the water. I framed this wide to make the most of the colour and contrast. I wanted the mountains of Rhum to loom in the background and to capture the full sweep of the bay.

#### **Laig Bay**

Nikon D700, 24-120mm, 1/250sec at f/8, 0.6 ND grad filter



Our first evening on Eigg proved dull and overcast, so we retired to our questhouse

for a drink. We had used the 'pin in the map' technique to book accommodation, but ended up in one of the best places on the island overlooking Laig Bay.

On our second evening we enjoyed a superb meal and watched as the sun grew lower in the sky, before taking a five-minute walk down to the bay. As the sun started to sink it went behind some dark clouds, but still provided an interesting shot.

This is one of my wife Janet's images. We'd been out for about half an hour waiting for the sun to go behind the cloud so it would stop burning out the rest of the scene. The light on the stream is what Janet wanted to capture, as it forms a nice leading line. She was ankle deep in the stream when she took this, and luckily our patience paid off.

#### Cleadale

Nikon D200, 18-200mm, 1/60sec at f/8, 0.6 ND grad filter



This is a shot of Cleadale from the top of Blar Dubh. Cleadale is mostly a collection of a few

houses and is the nearest thing Eigg has to a settlement.

A high spine of rock runs along the eastern edge of Eigg, providing shelter for the collection of houses in Cleadale, and this chain of hills is the backbone of the island. This is what I was hoping to show here. I was at the far end looking at the sweep and curve of the bay.

I framed this scene wide in order to better capture the vast emptiness of the location. It was really overcast on the day, so I used a 2-stop ND grad to give me more exposure in the land and give the picture more punch.

I'm a big believer in using neutral density filters, and I prefer to get the colours I want in-camera rather than spend ages trying to rescue a picture later on the computer.

#### Junk

Nikon D700, 24-120mm, 1/80sec at f/8, 0.6 ND grad filter



Walking back down the hill from Blar Dubh to Laig Bay, I was confronted with a pile of discarded junk.

For such a small, sparsely populated place, there's an awful lot of this lying around. It's because they don't have an easy means of getting things off the island, so when a vehicle or piece of machinery 'dies', it just sits there until it literally dissolves into the landscape. I couldn't resist recording this contrast between the beauty of the land and the pile of junk.

This is a mixture of farm Figg boasts around 130 species of birds, including peregrine falcons and golden eagles machinery, vehicles and sheds that have collapsed, and I was drawn to the wealth of reds in the scene. The splashes of colour on such a dull afternoon caught my eye straightaway. Again, I used an ND grad because even though there wasn't much light, if you meter from the sky and island there's still a big difference in light levels.

#### Laig Beach

Nikon D700, 24-120mm, 1sec at f/22, 0.6 ND grad filter



This was taken on an overcast afternoon at Laig Bay. What's really great about the beach here is

that the water seeping through the sand makes intricate patterns and gives extra light to lift the scene. You are almost fooled into thinking that this is a sunny day.

In fact, the effect is caused by two different grades of sand within the bay: one light and one dark. When

the tide goes out, these

stunning patterns start to take shape and you can capture all number of compelling pictures at both long and short focal lengths. Here I cropped my image

to a panorama because I thought it enhanced the vastness of the beach and focused attention on the sand patterns.

Do you have intimate knowledge of a great photo location?

Share it with your fellow readers, see your work in print and earn yourself £100 in the process. Submit a collection of at least ten images (JPEG or TIFF) with a brief explanation of where the location is and what is special about it. We'll call to interview you about the details, so you don't have to write anything, but make sure the pictures are centred around one place. We are looking for the inside track on well-known as well as new locations anywhere in the UK, the best subjects to focus on and the best angles, weather conditions and times of day. Send a CD/DVD in the first instance to 'Inside Knowledge' at the address shown on page 3. See www.amateur photographer.co.uk/knowledge for more info.









## Point & shoot

Carrying both cameras and guns, the Army's Combat Camera Team has been at the front lines of Iraq and Afghanistan, recording the war from a soldier's point of view. **Jade Lord** talks to Army photographer **Sergeant Daniel Harmer** about his experiences overseas

O sooner had the camera been invented than photographers were drawn to war zones to document the raw drama of frontline conflict, providing a glimpse into a reality that many of us will never experience. Today we are confronted by such pictures on an almost daily basis, due to the media coverage of the conflicts in Afghanistan and Iraq. However, rarely do we stop to think about how the photo was taken or the person behind the lens.

Sergeant Daniel Harmer, 32, has been in the Army for 13 years, five of which have been spent as an army photographer. His role in one of the most heavily subscribed-to military trades is pivotal in providing us with an insight and understanding of war.

'I'm there to keep the public informed of what the guys out there are doing and to keep the support there for them. I'm trying to portray how they are coping in tough terrain, with the conditions and with the kit they're carrying and the enemy they are fighting,' explains Sgt Harmer.

Sent on deployment to a war zone every two years with the Combat Camera Team (part of the Army's media unit), Sgt Harmer recently returned from a three-month stint in Afghanistan. Working conditions are hot, hazardous and arduous. The environment is so demanding that even the RAF and Navy are no longer a part of the Combat Camera Team.

'It's quite intense out there and our basic soldier training is to a high level,' reveals Sgt Harmer. 'We don't put as much burden on the infantry on the ground, as we can look after ourselves.'

In such tough environments and with the photos an essential form of communication, it is crucial that Sgt Harmer's photographic gear doesn't let him down. Out on military operations he is equipped with two Nikon D3 bodies, 12-24mm f/2.8,



An RAF Chinook helicopter lands during a resupply to ground forces during Operation Panther's Claw

24-70mm f/2.8 and 70-200mm f/2.8 lenses, and an SB-900 flashgun. 'We carry what you would expect any civilian pro photographer to have,' he says. 'The only problem is that the lenses are a lot heavier than they look, especially the 70-200mm, which weighs a ton, along with all your other military kit."

The D3 camera bodies and Nikkor lenses have proven themselves tough enough to withstand the intense heat, sand, dust and occasional drenching that are commonplace in the present conflicts. 'In theatre, they take a good beating,' says Sgt Harmer. 'At the end of three months in Afghanistan, you could see the silver of the alloy frame

care of itself, so he can concentrate on composing. All soldiers who pass the rigorous selection process to join the photographic unit generally have a good eye for composition already, which is essential on the frontline as there's no room for stalling.

'You can easily miss a moment,' he says. 'I have to be ready, know the subject I'm going to photograph and try to pre-empt what is going to happen. It's about being in the right place at the right time, but not being too risky and putting your life in danger."

Yet danger is part and parcel of frontline photography and it is inevitable that the role of photographer sometimes has to take a backseat to that of soldier. Having served

#### **GG** We were constantly coming under fire and had the threat of IEDs. At one point the Taliban engaged us from around 200 metres 55

coming through on the D3 cameras, and bits and pieces were cracked on the back. The only issue I've had is my 24–70mm lens breaking after I jumped into an irrigation ditch and the lens went into the water. Everything seized up, but I got it working after a couple of days.

Understanding how to use the kit without pausing to think is crucial. Basic technical knowledge is acquired on a seven-month course, where operating the cameras becomes second nature. 'Out on operations it's all fast-flowing stuff and you've got to be on the pulse,' explains Sgt Harmer.

With this in mind, he shoots in aperture priority mode and lets the exposure take

in Afghanistan at the height of Operation Panther's Claw, the bloodiest military operation the British Forces have been involved with in Afghanistan, Sgt Harmer faced this crossroads often.

'In one instance, the regiment I was attached to had covered only 1km in 12-14 hours on foot patrol,' he recalls. 'We were constantly coming under enemy fire and had the threat of Improvised Explosive Devices (IEDs) on the ground. At one point, we were in the open and Taliban fighters engaged us from about 200 metres away. As we advanced towards them, I was trying to photograph while both running and worrying about









**Above: Soldiers** from 19 Combat Service Support carry out a Combat Logistic Patrol (CLP) from Camp Bastion to Sangin, in order to provide troops with vital equipment and supplies

Left: Soldiers from the 2nd Battalion the Royal Welsh take a break from the extreme conditions during Operation Panther's Claw

#### **Documentary Photography War**



where I was going to step. About 100 metres away, the unit started engaging the enemy. It got intense as the Taliban rate of fire picked up, so I slung the camera down, picked up my gun and engaged the Taliban for what felt like a couple of minutes, but was probably only ten seconds. Then I picked up where I left off and carried on taking pictures."

In combat, casualties are all too common. While Sgt Harmer was on his threemonth post in Afghanistan, 22 soldiers lost their lives. The decision over whether to photograph death is a contentious one, highlighted most recently with the Associated Press's decision to release an image for publication of a mortally wounded soldier taken by the civilian photographer Julie Jacobson. The photograph was published in the US media without consent and much debate has ensued over the morality of publishing a picture of this nature.

'That picture was something we discussed in Afghanistan,' says Sgt Harmer. 'Graphic images like this do play a part in highlighting situations and in helping people understand. However, I believe it's morally wrong when the family have expressed their wishes that they didn't want the image to be used. We can also see ourselves or our friends in that soldier's position, and I'd be annoyed if that was a soldier from the UK forces being photographed. I think one of the biggest differences between civilian photographers and military photographers is that we have a better understanding of war and its effects.'

Sgt Harmer will never photograph a dead soldier or opposition fighter and he always ensures wounded soldiers cannot be identified in images. 'I think I can speak for most Army photographers in saying that we wouldn't photograph any dead soldier just for the fact that I wouldn't like someone doing it



Left: Soldiers from the 2nd Battalion the Royal Welsh conduct live-fire sniper training ahead of their involvement in Operation Panther's Claw

Right: Soldiers from the Brigade Reconnaissance Force in Jackal vehicles during an offensive operation in Nad-e Ali, Afghanistan

Below right: A soldier from the 2nd Battalion the Royal Welsh conducts live-fire sniper training

to me,' he explains. 'The first line of censorship is myself. I choose the images to send back to the UK, so I will disregard any bits of kit I can't show or a casualty that shows a face. You never know where these images are going to end up; you can never be 100% sure.

All photos are sent to Defence News Imagery, which sends them out to agencies such as the Press Association and Reuters. Photoshop is only ever used to remove dust spots. Many of these frontline photos frequently make it into the national newspapers, but as Sgt Harmer explains, it's difficult to keep track of where they get used.

'No one at the Ministry of Defence keeps a record of where they go; it's down to the individual photographer to scour the papers and do Google alerts for when your name pops up,' he adds. 'The papers often only credit the picture agency and it's frustrating because you know it's your image and you were the only one in that situation, especially in operations that are more likely to hit the national press.

Although individual recognition by the media is sometimes lacking, the Army has recognised the importance of the Photographic Unit and is to expand it this year. This ensures that future generations



will remain informed of the reality of conflicts such as Afghanistan, in the same way as we can look back on images of the First and Second World Wars.

Yet while Daniel realises the importance of his images to history, his main motivation for doing his job is the positive outcome

photography has for the troops. 'Seeing my pictures being used in the press is a great part of the job,' he says, 'but more important is being on these operations and taking pictures to get the guys on the ground recognition for the job they do and getting them the praise that they deserve.' AP





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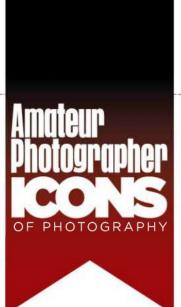
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ICONIC PHOTOGRAPH

## The Woman in the Mask

By Jane Mingay



N 7 July 2005, London was hit by a co-ordinated series of terrorist bombings. Three devices exploded on busy London Underground trains and one on a double-decker bus. They resulted in the deaths of 56 people, including the bombers themselves, and injured more than 700. The attacks, carried out by suicide bombers, were the worst suffered by the capital since the Second World War and shocked people around the world.

In the immediate aftermath, images connected to the bombings filled newspapers, internet news sites and TV channels as people struggled to come to terms with events. The images most frequently shown in the media included the bombers' blank stares in passport photos and CCTV stills showing them entering Luton railway station in Bedfordshire, laden with rucksacks that we now know were filled with explosives.

The most striking images shot in the aftermath of the attacks included the bombed, twisted wreck of the bus in Tavistock Square and pictures of injured victims emerging from tube stations. Many of the images were shot by 'citizen journalists' caught up in events who had recorded

what was happening around them on mobile phone cameras.

However, the image that best sums up the day's events was shot by professional photographer Jane Mingay (pictured above). It shows a man helping a woman who had been caught in the bomb attack on an underground train at Edgware Road station. The woman had suffered burns to her face and was wearing a white surgical face mask. This emotive image struck a chord with people, who were curious to know what became of the woman.

In the following days and weeks, the full story behind the image emerged. The man was Paul Dadge, an internet project manager who had previously trained as a firefighter; the woman was Davinia Turrell, a newly-qualified barrister. Dadge had been evacuated from another underground train and was walking along Edgware Road when he saw dazed and injured people emerging from the Tube station.

He took charge, helping to set up an emergency centre to treat the injured in a nearby branch of Marks & Spencer, and giving first aid treatment to some of the victims, which included dressing Turrell's facial burns. When the shop was evacuated due to another security alert, he put a protective arm around her and quickly guided her out of the building.

At around the same time, the news media was beginning to realise that something major was happening on London's transport system. One of the news photographers working in the South Kensington area that day was Jane Mingay. She had been working at a photocall for the Associated Press agency when she received a call from her picture editor, asking her to cover events at the station. The scene that greeted her was chaotic and she photographed everything she saw.

Mingay, along with a group of other press photographers and journalists on the scene, was moved to an area outside the M&S branch to allow injured passengers to be escorted to the nearby Metropole Hotel.

'Many had soot on their faces and ripped clothes,' Mingay later recalled. 'They all looked extremely shocked and some looked traumatised and were crying. An injured lady in a protective burn mask was helped across the road by another passenger, who put his arm around her and







quided her while she held the mask to her face. 'When I saw the lady in the mask I was extremely shocked and I realised fully the gravity of the situation. She walked across the road and there seemed to be an utter silence of empathy and emotion all around.' The only sound audible was the clicking of camera shutters. Dadge recalls saying to Turrell, 'I think your picture's going to be in the paper tomorrow.

Mingay shot several images of them, including full-length shots showing that Turrell was barefoot and had cuts on her legs. However, it was a close-up shot, showing the masked,

**66** When I saw the lady in the mask I was extremely shocked and realised the full gravity of the situation 55



Books on the 7 July bombings range from first-hand accounts such as One Morning in July by Aaron Debnam and Out of the Tunnel by Rachel North to works of wider political analysis including *The London* Bombings: An Independent Inquiry by Nafeez Mosaddeg Ahmed.

The full story of these bombings is neatly summarised on www.wikipedia.com, which also contains useful links to other websites.

To see more of Jane Mingay's work, visit her website at www.janemingay.com.

anonymous woman and Dadge's concerned but determined expression, that had the strongest impact.

Mingay emailed her images to the Associated Press and by the afternoon Dadge's face was known to millions. The human story behind the image was quickly exploited by the media and Dadge later spoke of large sums of money being offered to him to take part in a staged 'reunion' in the press. However, neither Dadge nor Turrell was prepared to take part.

The fame which attaches to the image has affected the lives of those involved in different ways. Dadge has given hundreds of interviews on terrorism-related subjects and contributed to official reports on the response to the bombings. Turrell has been frequently approached by the media, but has consistently refused to give a formal interview. After treatment, she has now recovered from her physical injuries.

Meanwhile, Jane Mingay's image was published on newspaper front pages around the world and it has won her several photographic awards, including News Photographer of the Year 2006 at the British Press Photographers' Association Awards.

On one level, the picture's success is due to Mingay being in the right place at the right time, and capturing the most powerful and emotive image of the woman in the mask. But this photograph has achieved an iconic status because it has a wider symbolic significance that transcends the personalities of the people involved. As Paul Dadge has put it, 'The photograph is not so much about me and Davinia. It represents what people went through on July 7.' AP

## OF PHOTOGRAPH'

#### Events of 7/7

8.50am Initial reports of an incident between Liverpool Street and Aldgate Underground stations, either an explosion or a collision between trains. The reports from both stations were initially thought to relate to two separate incidents

8.50am An explosion occurs

on a train between King's Cross and Russell Square Underground stations

**8.50am** There is an explosion on a London Underground train at Edgware Road station

9.28am Tube operator Metronet says the incident was caused by a power surge

**9.47am** An explosion occurs on a number 30 bus travelling between Marble Arch and Hackney Wick at Upper Woburn Place/Tavistock Square

9.49am The entire London

Underground system is shut down

10am The National Grid announces there has been no problem with power surges

11.08am Bus services are

suspended across central London

11.10am Metropolitan Police Commissioner Sir lan Blair confirms that there has been a coordinated terror attack on London's transport network and asks people not to travel to London or make unnecessary calls to the emergency services



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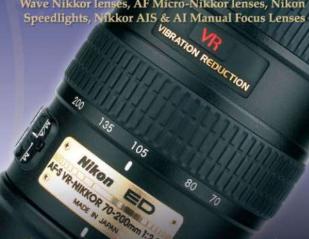




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### **Matthew Holliday** Nottingham

Molly
'Shooting from a high angle created a sense of inferiority and the dog's bedraggled appearance adds to the character of the shot,' says Matthew Canon EOS 400D, 50mm, 1/60sec at f/2.2, ISO 800



Any dog owner will recognise that look – feed me or take me for a walk! That stare is unavoidable, and by using a shallow depth of field with the focus firmly on the eyes Matthew has captured it superbly. The lack of colour and the clean background make sure that your attention is completely on those pleading eyes. I am transfixed and can't help but look back into them. I feel the urge to buy some dog biscuits — Damien Demolder, Editor









#### **Matthew Holliday** Nottingham

Matthew, 22, got into photography after a trip to Australia sparked his interest. He is currently a keen amateur, but is hoping to study photography at university and build a career as a fashion or portrait photographer. 'Memories are priceless, but the opportunity that photography gives us to visually record those memories is incredible,' says Matthew. 'With the right ingredients, the possibilities are limitless. My aim at the moment is to create a book of all my ideas no matter how wacky they may seem. It's a great way to empty your head to make room for new ideas and refer to as a source of inspiration in the future.'

#### **Wolf-dog**

1 Matthew wanted to depict the wild, sinister side of this dog so added a green hue to the shadows and highlights Canon EOS 400D, 50mm, 1/1600sec at f/2.2, ISO 100

Ice dog 2 Keen to take his animal portraits from different angles, Matthew used a high angle and kept his subject left in the frame Canon EOS 400D, 50mm, 1/200sec at f/2.2, ISO 400

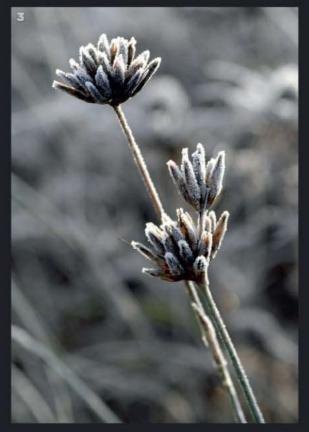
#### **Squirrel**

3 Matthew used selective colouring to accentuate the orange-brown fur and leaves Canon EOS 400D, 100mm macro, 1/320sec at f/4.5, ISO 800

My dog
4 'I wanted a half-head portrait so I
adjusted my shooting angle accordingly,'
says Matthew. 'The window created a
great catchlight in the dog's eye'
Canon EOS 400D, 100mm macro, 1/40sec at f/2.8, ISO 200







# **Gordon Ratcliffe** West Yorkshire

Gordon, 65, is a retired teacher and has been taking photographs since his teens. Gordon has won several photographs since his teens. Gordon has won several competitions in *Amateur Photographer* over the years. While he is willing to 'have a go at photographing anything', Gordon is especially keen on garden photography. 'My aim is to continue taking photos for as long as possible and carry on submitting them to magazines,' he says. 'To see them in print still gives me a buzz after 30 years.'

Icy leaves
1 The combination of deep shadows and frost-encrusted leaves creates an appealing abstract image Nikon D200, 90mm, 1/10sec at f/11, ISO 200

**Teasel**2 This striking-looking plant has an air of dominance accentuated by the strong shooting angle Nikon D200, 70-210mm, 1/45sec at f/11, ISO 400

Dianthus
3 The blurred textures
behind the plant provide
an ideal backdrop to complement the flowers Nikon D200, 70-210mm, 1/160sec at f/5.6, ISO 200



# **Michael Carroll** Co Laois, Ireland

Michael, 50, became interested in photography at an early age, but since 1996 he has devoted time to producing better quality images. 'My favourite subjects are insects,' says Michael. 'The colours and shapes of some of the creatures when viewed with a macro lens are outstanding. I try to get down to eye level with my subjects, even if it means lying flat on the ground.' To see more images by Michael, visit www.carmike.utvinternet.com.

# The Editor's **Choice wins** a National Geographic **Earth Explorer** shoulder bag



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Wolf spider

Michael's aim was to highlight the raindrops on the leaf and ensure that the background was blurred Canon EOS 40D, 100mm, 1/100sec at f/11, ISO 100, Canon MR-14EX ringflash

Bumblebee
2 The ringflash has lit up the bee and revealed pollen on its body and the flower Canon EOS 40D, 100mm, 1/100sec at f/11, ISO 100, Canon MR-14EX

ringflash

Locust nymph
3 'The insect was backlit by the sun so I used the ringflash as a fill-in flash and successfully retained the rim lighting effect,' says Michael Canon EOS 40D, 100mm, 1/100sec at f/16, ISO 200, Canon MR-14EX



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# **Liver Building, Liverpool**David Whenham

Canon EOS 400D, 10-20mm, 1/80sec at f/22, ISO 100

David has used a wideangle lens here to create a really dynamic image, getting up close to the bottom of the building and aiming the camera up to capture the fluffy clouds against the blue sky. He's really emphasised the converging verticals, which gives us a great sense that we're rocketing into space with this enormous gothic castle of a building.

David has shot the picture as a raw file, so it would have been captured in colour and converted to black & white. I suspect that he's done so via a red channel conversion, as the blue sky has turned black. He's also added a lot of black to the building, creating shadow areas that lack any kind of detail. While it does add to the spookiness of the building, it has also turned the photograph into something more akin to a graphic illustration than reality. I don't think these heavy shadows really benefit the picture, although they might have

worked better if it hadn't been for that enormous white cloud in the top left-hand corner. It stands out like a sore thumb because the rest of the picture is full of tones and detail, while this area of white cloud has been reduced to a distracting area of bleached-out white. If David could have waited a little longer to include some fluffy clouds in the frame, or some thin clouds with sky showing through, then I think that would have worked better.

David originally presented this image as an upright, although I don't think that this was the best way to view the picture. It made the building look like it would topple at any moment. Instead, I rotated the picture to a landscape format, which I think is easier to view, and the big white cloud has moved to the top of the frame, which is a more natural position than at the bottom. Try turning the magazine anti-clockwise to see it in its original portrait format and make up your own mind. Either way, it's a well-seen and well-taken photograph. It could have been improved with a more photo-friendly sky, but in the meantime David should try returning to his file to process a new image with less contrast and blocked-up shadow areas.

I rotated the picture to a landscape format, which I think is easier to view, and the big white cloud moved to the top of the frame



# See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher\*. The two runners-up each win a £25 voucher to spend on photo books from Jessops' online service at www.jessops.com. UK residents only



# The Spinnaker Tower, **Portsmouth** Adrian Beaslev

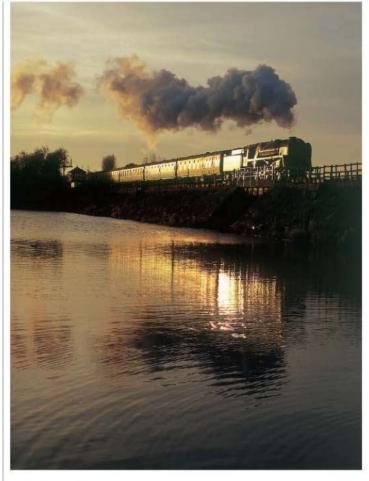
Sony Alpha 900. 24-70mm, ISO 200

We get a lot of pictures sent in of Portsmouth's Spinnaker Tower in Hampshire, as we do with a lot of tourist attractions and landmarks. They are usually taken inside the tower or from a distance, or even from the viewing gallery at the top. However, I haven't vet seen a picture quite like this, shooting from below while looking up at the sunset. While luck dictates what sort of sky you get, making the most of it is entirely down to the photographer.

What Adrian has done here is create an iconic image of this structure; it almost reminds me of an old propaganda photograph from Soviet days. The picture incorporates no small amount of Soviet socialist realism, with

a wonderful structure representing the Motherland against an amazing sky. At the same time, the sky looks like the one from the Columbia Pictures logo, of Columbia stood there holding a torch, radiating a sense of nationalism and romanticism. Although the Spinnaker Tower is a completely apolitical structure, Adrian has nevertheless managed to turn it into something that appears to represent a romantic idyll.

The lighting on the tower is great, and there is a wonderful bit where the railings on the walkway at the bottom of the tower have been lit up against the dark background and really stand out. The diagonal framing is pretty dynamic, making the tower look like a rocket. It has always reminded me of the Space Shuttle in the way it towers into the sky. It's quite a noisy picture, though, and I think Adrian has done a lot of work to darken the sky, but that's forgivable because from normal viewing distance it really is a powerful picture. For all the emotion that it creates, this is my picture of the week.



# Train on **Butterley** Causeway Simon Hopkins

Mamiya 1000S, 110mm, 1/250sec at f/5.6. Fuiichrome Provia 100F

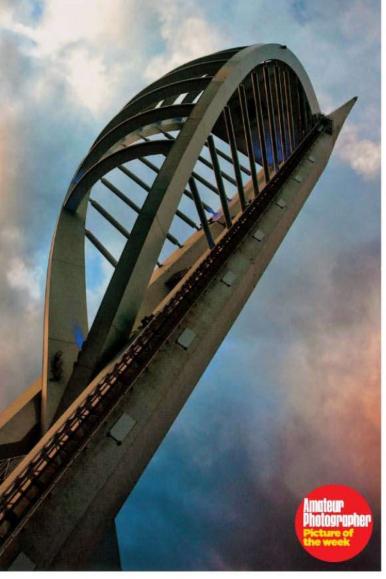
I don't know much about trains, apart from the fact that the one I ride every morning is often delayed, so they're not always my favourite subject. However, I can appreciate a good-looking train when I see one, and this one was well worth photographing.

Simon took this image as the train sped across Butterley Causeway in Derbyshire. The causeway itself is one of those structures designed with photographers in mind, and the water at the bottom of its bank provides some great reflections. Simon took this picture first thing in the morning with the sun shining directly across the water and slightly from behind. The light gives the train plenty of shape and form, as well as illuminating the steam emerging from the engine. It's so nice that I'm sure the patch of ground that Simon stood on is well worn with tripod holes and marks left by photographers' feet. It's a theatrical setting that makes it worth getting up early.

Simon faced difficult conditions because the early morning light is very bright, and because it is coming slightly from behind there are a lot of deep shadows. However, where the light is striking the train's paint and metalwork it is reflecting extremely bright light directly into the lens.

Even the reflections in the water are bright, despite being about 11/2 stops below the exposure value of the train. I don't think those burntout areas matter too much, though, because Simon has still created a really atmospheric picture. Plus, if he had made his exposure any darker to accommodate these highlights, he would have lost a lot of detail in the embankment and signal box to the left of the picture. While a neutral density graduated filter would have helped with the exposure, actually using one would no doubt have taken too long and caused Simon to miss the shot.

It's a nice composition, with the wonderful colours of the dawn sky reflected in the water. If I were going to be a bit fussy, I would say that the engine has perhaps moved too far forward across the frame, and it looks as if Simon almost missed his shot. Pressing the shutter a second or two earlier would have given the train a little more space in the frame to move into. Despite that, however, it is a great shot and I think Simon has done very well.





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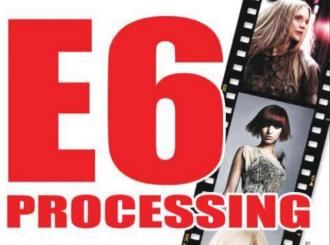
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# **Forthcoming tests**

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS 7D vs Pentax K-7 55-200mm f/4-5.6 vs Canon Sigma 50-200mm f/4-5.6 Jan iPF5100 Canon Feb

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader guestions and technique pointers

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

# Lego digital camera £39.99

Let's be honest from the start: the Lego Digital camera is never going to replace a DSLR in your camera bag, but we couldn't resist the chance to try it out.

With a 1.5in screen and three-million-pixel sensor, the technology in the Lego digital camera is around ten years behind the times, but it is very simple to use. The camera has no exposure control and only allows you to choose whether to set the flash to automatic, on or off. In fact, it has only six buttons, including the shutter release and power on/off.

Up to 80 images can be saved to the internal memory and transferred to a computer via a USB cable. This cable is also used to recharge the

camera's built-in rechargeable battery.

The images look about as good as you would expect for a camera costing £40, lacking sharpness and suffering from distortion, although they are reasonably well exposed.

With the ability to customise the camera by adding more Lego bricks to the top and bottom of the camera, I'm sure there is lot of fun to be had incorporating the camera into some Lego buildings.

Although perhaps not a Nikon D3S beater, the Lego digital camera is still a great way to introduce digital photography to an inquisitive child. Richard Sibley

For more information visit www.argos.co.uk





£8.50 for the Speed Strap

Honl has recently released three new photo filter kits, with each kit containing ten filters of five different colours. The filters, which measure 2.5x4in, can be attached to a flashgun using the Velcro strips at the ends of each filter, which subsequently attach to a Honl Speed Strap that can be bought separately.

2009, the three Honl Photo flash filter kits include a Sampler kit that has five primary colour and five correction filters, and an Autumn and Hollywood kit that contains colours such as Rust and Chocolate, and Steel Green and Smokey Pink respectively.

Easy to use, the Honl filter kits are a great way to add colourful lighting to liven up an otherwise dull scene.

The new kits are in addition to the existing Colour Correction and Colour Effects kits also available from Honl.

Richard Sibley

 For more information visit www.flaghead.co.uk







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# **Ricoh GXR system**

Unconventional and completely new, the Ricoh GXR camera system may change the way we think about the relationship between cameras and sensors. Richard Sibley examines the new system



T is human nature to overcome obstacles, to expand our knowledge, and to improve and evolve the objects around us. This is as true of photography as it is of anything else. We have moved from the camera obscura to wet plates,

to film and now digital photography. Along the way camera design has adapted as technology has advanced. leaving us with the current process whereby a lens focuses light onto a digital camera sensor.

Ricoh's GXR camera system doesn't provide any new technological breakthroughs; the system is still based around a lens, a light-sealed box and an imaging sensor. What it does do, though, is combine the sensor, light-sealed box and lens into

a single camera unit. However, this unit alone cannot take any images think of it as being like a Box Brownie. except with no shutter-release button and no way to remove the film. To actually capture an image the camera unit must first be attached to a body unit. When the camera and body units combine, the GXR becomes a fully functional camera.

To put it simply, you don't just change the lens on a Ricoh GXR, you also change the sensor at the same

# Ricoh GXR system Modular hybrid camera



# At a glance

- New GXR system
- 10-million-pixel camera unit
- 12.3-million-pixel camera unit
- Street price around £750 with S10 24-72mm camera unit

time. Ricoh claims the advantage of this is that the sensor and lens can be designed specifically to complement each other, whereas other sensors have to work with a variety of different lenses.

In theory this is a great idea. Since digital photography became popular, photographers have wondered whether it would be possible to have a camera with a sensor that could be upgraded, similar to the digital backs of medium-format film cameras. However, connecting the sensor directly to the lens creates its own problems, which are largely related to having the two most expensive components of a camera attached to one another.

Currently, the GXR system body unit costs around £450 - that is. without a camera unit. Combining the body unit with a Ricoh S10 24-72mm f/2.5-4.4 VC ten-millionpixel camera unit will set you back £750. This may sound reasonable, but remember that you could buy a number of entry-level DSLRs for a lot less. Also, this camera unit only features a ten-million-pixel compact camera sensor, putting it on a par with the Canon PowerShot G11, which costs around £250 less.

Now, should you already have the body unit and wish to buy the A12 50mm f/2.8 Macro 12.3-million-pixel APS-S sensor camera unit, this will cost nearly £600 more. To put this in perspective, the Nikkor 50mm f/1.8D lens currently costs £129.99

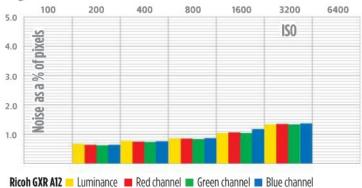
There are two GXR camera units available at the launch of the system. The first is the S10, which has a compact camera-sized, 1/1.7in ten-million-pixel CCD sensor. We have been given hints that this is the same sensor as found in the

# Resolution, noise and sensitivity

Looking at the images produced by the two units, the differences in the type of sensor become very clear. Images produced by the S10 camera unit look like those produced by high-end digital compact cameras. It manages to reach around 20 on our chart, which is respectable. However, due to the severity of the noise reduction in JPEG files, this number falls to around 14 by the time ISO 3200 is reached.

The severity of the noise becomes apparent when looking at the unedited DNG files produced by the S10. Colour noise is vivid, particularly in shadow areas, and is still present when the Colour Noise slider in Adobe Camera Raw is set to its maximum.

As you would expect, the A12 camera unit with its larger APS-C-size 12.3-millionpixel sensor produces less luminance and



colour noise. It is also capable of reaching nearly 26 on our resolution chart, putting it on a par with most 12-million-pixel DSLRs. Noise is virtually indistinguishable at the minimum sensitivity of ISO 200.

The in-camera noise reduction does an excellent job of producing printable JPEG files even at ISO 3200, although there is a

slight softness at this maximum sensitivity.

Looking at an ISO 3200 DNG image from the AI2 shows very little colour or luminance noise. Both of these are easily controlled in Adobe Camera Raw, with little reduction in detail resolution.

With the noise being so well controlled in the AI2 unit, I wonder why Ricoh hasn't tried to push the sensor further? I feel it could be capable of being pushed to ISO 6400 and still produce images that would be comparable to those found in the extended settings of some DSLRs.

Oddly, despite numerous attempts, our image analysis system has been unable to generate meaningful noise figures for the S10 camera unit, so only the A12 is included here. We will continue to investigate what is causing this unusual anomaly.





Canon PowerShot G11. The second camera unit is the GR A12, which houses an APS-C-size 12.3-millionpixel CMOS sensor.

Another benefit of housing the sensor and lens in the same unit is that dust and dirt are prevented from reaching the sensor or rear lens element. However, it may still be possible for dust to enter, particularly through the movement of the zoom lens, in the same way that some people have a problem with dust on a compact camera sensor. However, the chances of this happening are significantly reduced.

Of course, the differently sized sensors in each camera unit affect the image file size, as well as the continuous shooting rate. When shooting at below ISO 800 with noise reduction turned off, the A12 fires at a continuous rate of 4fps compared to the 5fps of the lower-resolution S10 camera unit.

Images can be saved as either JPEGs or raw files, with the raw files saved in Adobe DNG format. There are also five different image aspect ratios that can be used: 16:9, 4:3, 3:2 and 1:1 square. These should cover the requirements of most photographers.

The two cameras also have slightly different sensitivities, with the A12 having an ISO range of 200-3200, and the S10 a slightly wider range of ISO 100-3200.

Both camera units are capable of capturing video footage, although again at different resolutions. The A12 unit can record in high definition, but I'll report more on this later.

So far, the hybrid cameras we have reviewed have all been based on the Micro Four Thirds format, although we are eagerly awaiting the new Samsung NX-format camera. The GXR is similar in some ways to the Panasonic Lumix DMC-GF1 and the Olympus Pen E-P1. Like these

two cameras the GXR lacks a reflex action, meaning it is reliant on using the 3in, 920,000-pixel screen or the optional VF2 electronic viewfinder for framing images.

It has to be said that there aren't a lot of bells and whistles on the GXR. Unlike some cameras we have seen recently, the GXR lacks in-camera HDR image creation or any sort of dynamic-range optimiser, or indeed any exciting pop art picture styles. However, the camera isn't primarily aimed at an audience to whom these features would be of interest. Given its price, design and feature set, it seems to me that the GXR system is aimed at those who have in the past admired the quality and precision of 35mm Ricoh and Contax cameras, such as the GR1s and G2.

### Build and handling

Both the body and camera units are made of magnesium alloy, and the result is a reassuringly solid camera. To look at, the GXR can best be described as having a minimalist military style, similar to that of the Ricoh GX200 and GR Digital II cameras. With its gun-metal black finish, the GXR lacks the retro charm of the Olympus E-P1 and the sleek look of Panasonic's GF1, but it still owes much to previous Japanese film cameras, particularly the Contax G2.

In terms of size, the GXR is a little smaller than its Micro Four Thirdsformat competitors. In fact, excluding the lens protrusion, it is closer in size to the Canon PowerShot G11. With the S10 camera unit attached, the GXR is compact enough to fit in a coat pocket, although fitting the larger A12 unit will require the camera to be carried in a case or bag.

However, carrying the lens and body units separately means it is possible to carry all three easily in different pockets, and with the lenses being sealed in the camera unit, the possibility of dust affecting images shouldn't be an issue.

Each of the camera units slide very easily into place on the body unit, where a loud click confirms that the electronic and mechanical connections have locked in place. Detaching a camera unit from the body is as straightforward as releasing a catch and sliding the unit off the body.

On the rear of the GXR body unit is a standard array of camera controls. Although they are all easy enough to use once you are familiar with the camera, I would have made a few changes to improve the GXR's use. I feel that the zoom control on the rear of the camera is placed too far to the right. It would be better placed in the position currently occupied by the ADJ rocker switch so that it could be easily adjusted while using the camera.

The ADJ switch itself is something of an oddity. Rocking it from left to right does nothing, except change the shutter speed when in manual exposure mode. To use it fully, it must first be pressed in. This reveals a customisable settings menu, which, by default, allows you to change the white balance, ISO sensitivity, image quality, image style and AE/AF point.

To switch between these settings, the left/right rocker switch or standard four-way control buttons can be used. However, as the standard four-way control dial must then be used to adjust the individual settings, the left/ right rocker switch becomes almost redundant. However, with the GXR system potentially having so many different directions, it is likely the ADJ button will play a large part in the use of future accessory units.

Most of the settings you regularly need to change can be found by pressing the Direct button, which is located above the LCD screen. This displays the current shooting and exposure settings, and includes most of the options that are found in the ADJ menu. All the other settings can be revealed by pressing the Menu/OK button.

It is worth noting that the body unit can be operated without a lens unit attached. At present this only really makes it useful for reviewing images, but it opens up the possibility that the GXR body could be attached to other units that would allow images to be displayed, printed, organised or even edited.



# Data file





Ricoh UK, Ricoh House, 1 Plane Tree Crescent, Feltham, Middlesex, TW13 7HG. Tel: 0208 261 4000. Website: www.ricoh.co.uk

# Ricoh GXR A12

Rico	h
GXR	S10

RRP	£599.99 (excluding GXR body £419.99)	£329.99 (excluding GXR body £419.99)
Sensor	APS-C-size CMOS with 12.3 million effective pixels	Compact camera-size 1/1.7in CCD with 10 million effective pixels
Output size	4288x2848 pixels	3648x2736 pixels
Lens	Ricoh GR A12 50mm (35mm equivalent) f/2.5 Macro lens	Ricoh S10 24-72mm (35mm equivalent) f/2.5-4.4 zoom lens
Max file size	Approx 22MB raw, 4MBJPEG (Large, Fine)	Approx 18MB raw, 3MB JPEG (Large, Fine)
File format	Adobe DNG raw, JPEG, raw + JPEG simultaneously	Adobe DNG raw, JPEG, raw + JPEG simultaneously
Compression	Two-stage JPEG (Normal, Fine)	Two-stage JPEG (Normal, Fine)
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane	Electronically controlled focal-plane
Shutter speeds	180-1/3200sec in 1/3 steps	180-1/2000sec in 1/3 steps
Max flash sync	1/250sec	1/250sec
ISO	ISO 200-3200 in 1/3EV or 1EV steps	ISO 100-2300 in 1/3EV or 1EV steps
Exposure modes	PASM, plus 2 custom modes, 6 scene modes	PASM, plus 2 custom modes, 6 scene modes
Metering system	256 segment multi-zone, centreweighted, spot	256 segment multi-zone, centreweighted, spot
Exposure comp	±4EV in 1/3 EV steps	±4EV in 1/3 EV steps
Exposure bracketing	±2EV over 3 EV steps	±2EV over 3 EV steps
White balance	Auto, Multi Point Auto, 4 presets, plus custom and manual settings	Auto, Multi Point Auto, 4 presets, plus custom and manual settings
WB bracket	Yes	Yes
Drive mode	Single, continuous (4fps for raw files, or 3fps for raw with noise reduction on, or unlimited JPEG files), self-timer, interval timer	Single, continuous (5fps for raw files, or 4fps for raw with noise reduction on, or unlimited JPEG files), self-timer, interval timer
LCD	Fixed 3in LCD with 920,000 dots	Fixed 3in LCD with 920,000 dots
Viewfinder type	Manual, single shot AF, Multi, Snap	Manual, single shot AF, Multi, Snap
Focusing modes	Manual, single shot AF, Multi, Snap	Manual, single shot AF, Multi, Snap
AF points	256 point auto or manually selectable points	256 point auto or manually selectable points
DoF preview	No	No
PC socket	No	No
Built-in flash	Yes	Yes
Cable release	Yes, optional CA-1 cable switch	Yes, optional CA-1 cable switch
Memory card	SD/SDHC	SD/SDHC
Power	DB-90 rechargeable Li-Ion battery	DB-90 rechargeable Li-Ion battery
Connectivity	USB 2.0 Hi-Speed/HDMI	USB 2.0 Hi-Speed/HDMI
Weight	265g (423g on GXR body)	161g (325g on GXR body)
Dimensions	113.9x70.2x77.1mm on GXR body	113.9x70.2x44.4mm on GXR body

# Autofocus



With contrast-detection AF, it is unrealistic to expect to take images of fast-moving subjects with the GXR, although with only a standard zoom and a fixed 50mm equivalent lens available these types of images aren't what Ricoh had in mind when it designed the camera. It is safe to say that the GXR is best suited to the landscape, documentary and travel photographer in much the same way as a rangefinder camera.

With this in mind, the Ricoh cameras have one particularly useful AF mode: Snap AF. This locks the focus point to a user-definable distance between one and five metres, or infinity. With the AF distance locked to a set point, it becomes far quicker to use the camera to point and shoot, making it ideal for candid street photography. It is obviously advisable to set a reasonably small aperture when in this mode to maximise depth of field.

Other focusing modes include the more general Multi-Point focusing and Spot focusing. The latter allows you to specify an AF point to use. Sadly, though, this is not simply a case of holding a button down and using the directional control button on the rear of the camera. Instead, you must press the ADJ button select to change the focus point, then use the directional control to change the position of the point, before going back to the main shooting screen to take your image. Should you wish to move it to another position you must go through the process again. Anyone used to changing the AF point on an enthusiast DSLR will find the process quite tiresome.

Manual focusing is also a feature of the Ricoh GXR. Once switched to this mode, the Macro button must be held down while the front control dial is then used to focus back and forth. Sadly, there is no option to show a magnified view on the rear screen, although the screen is of a high-enough resolution that accurate manual focusing is possible.

# Dynamic range

In our dynamic-range test, both the Ricoh A12 and S10 camera units were found to have a dynamic range of around 10.5EV. This is a little less than the Canon PowerShot G11, which has a dynamic range of around 11EV. It is also less than the Panasonic Lumix GF1, which has a range of nearly 12EV.

This slightly restrictive dynamic range is most noticeable in the highlight and shadow areas, where it becomes more difficult to define image details.

# White balance and colour

Besides having a range of presets, as well as the obligatory AWB setting, there is a Multi-Point white balance setting. This is found on the latest range of Ricoh cameras and it compensates for different colour temperatures across a scene. For example, it can be used when taking a portrait by a window in a tungstenlit room, to make sure that the daylight and tungsten light are both rendered neutrally. Although I found that the Multi-Point white balance works, it is guite subtle, making only a small difference compared to a general AWB setting.

One surprising omission is a flash white balance setting. You would expect that an automatic flash setting would be applied when the pop-up flash was being used. I found that in many images taken with AWB mode selected, the pop-up flash created a slightly blue tint. Also in AWB mode and with the built-in flash set to slow sync, the white balance seems to be biased towards the ambient light rather than the flash. Again, this results in a blue tint in the flash-exposed areas.

In daylight there is a slight difference between using the AWB and daylight settings, with the AWB again being slightly blue. However, I found that while the daylight setting produces acceptable results, the tungsten setting still looks a little too orange/ yellow. Rather than using the Kelvin scale to set a manual white balance, the GXR has a scale with a lightbulb symbol at the bottom and a sun and cloud symbol at the top. There are 17 different settings on this scale and I found that under 100W tungsten lighting, the second-to-bottom setting was my preferred choice.

As the effects of changing the white balance are previewed live on the rear screen, it is easy to find or check a suitable custom or manual white balance setting.

Overall, the colours produced by the GXR are good, although there is a tendency for blue skies to look a little cyan. However, as well as the usual selection of picture style effects, there are also two user-definable image styles. These allow you to change the hue and saturation of individual colours, so you can adjust their appearance, including blue and cyan, to suit your own particular taste.

By increasing the contrast slightly and reducing the vividness of the orange, magenta and green, while

# LCD, Live View and video

# Pop-up flash

This springs into action once the Open/Flash button is pressed. The rest of the time it is closed flush to the camera body

**Hotshoe** The hotshoe (shown here with protective cover) allows the use of an external flashgun. Full TTL flash exposure compatibility is offered via the Ricoh GF-1 flash



### **Control dial**

This is the main control for navigating the various menus of the camera. When shooting, the user-definable Fn1 and Fn2 buttons each offer direct access to a choice of functions

Like other 3in, 920,000-dot screens we have seen, the LCD of the GXR is bright, clear and of a high-enough resolution to check even fine details. Should you prefer to use a viewfinder, the VF-2 electronic viewfinder is available separately. although it costs around £200. This looks like, and attaches to the GXR in the same way as, the curiously identically named, E-P2-compatible Olympus VF-2 electronic viewfinder. The Ricoh VF-2 slides into the GXR's hotshoe and plugs into an electronic connection just below.

With a 920,000-dot resolution, the EVF is as sharp and clear as the rear LCD screen. Better still, it is hinged, so it can also be used as an angle finder. It also has an adjustable dioptre. However, even though it offers a 100% field of view, it doesn't look or feel as natural as using an optical viewfinder. That said, EVFs have come a long way in recent years and they now offer a genuinely usable alternative to traditional viewfinders.

In the same way that image resolution changes depending on which camera unit is being used, so does the video resolution. At its best quality, the A12 camera unit with its 12-million-pixel APS-C-size sensor can record at a moderately high-definition resolution of 1280x720 pixels at a rate of 24fps. The S10 camera unit produces lower-resolution 640x480-pixel videos at a frame rate of 30fps. I would imagine that if Ricoh aims to compete with the Micro Four Thirds range of cameras, then a 10x superzoom lens capable of shooting at least 1280x720 pixels will be required.

Camera shown actual size

increasing that of the blue and red colours, I was able to create a striking cross-processed effect.

# Metering

Although generally the Ricoh GXR produces well-metered exposures in its evaluative metering mode, I find that it has a tendency to overexpose landscape images by around 0.3-1EV, seemingly compensating for what it perceives as a dark foreground against a bright sky. Using the GXR's rear control, it is simple to adjust the EV compensation to account for this.

One area where the GXR produces pleasing results is when using the camera's built-in flash. When taking portraits it correctly exposes the subject nearly every time. Slow sync flash mode exposures are equally good, although I did have a few issues with the white balance (see 'White balance and colour', left).

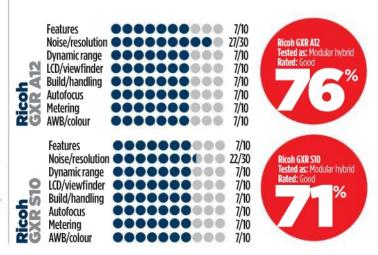
As well as evaluative metering, spot and centreweighted metering are also available. I found that the GXR's spot metering measures exactly 128 (on a scale of 0-255), which means that the GXR meters exactly to a mid-grey useful to know when using it to meter from highlight and shadow areas. AP

# **Dur verdict**

S much as it is an interesting concept, the Ricoh GXR system is something of an oddity. Although I appreciate the idea of being able to take out a compactstyle camera or a high-quality fixed-lens camera, I feel that Ricoh has created a solution to a problem that in real terms doesn't actually exist, in much the same way as a Segway

solves the problem of walking. A Segway costs thousands of pounds when you could either walk or spend a lot less and get a very good bicycle.

The two benefits that it does offer are lenses that are specifically designed for the sensor being used. and that it should be far more difficult for any dust to settle on the sensor. As much as these are definitely



positives, I cannot see huge numbers of photographers feeling that these advantages warrant the expense of an entirely new system. They may consider that they would be better off with a high-end compact camera (around £400) and a Panasonic Lumix GF1 and 14-42mm lens (around £650), which would offer more flexibility and cost around £200 less than the GXR body and A12 camera unit.

It will be extremely interesting to see how Ricoh develops the GXR system. It is definitely an exciting prospect, especially as both camera units provide excellent image quality in their fields. Once more units are released later this year, we will have a better idea of the true potential of the GXR. Hopefully, a GR-series wideangle lens and a S-series HD video superzoom unit will be released, along with some accessories to link with the GXR body. Ricoh may have been better waiting until more of the system had been developed to give photographers more of an idea of exactly what the system is capable of.

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SPI PHOTOGRAPHI

# Stabilisation systems

Lens and camera-based stabilisation systems promise to put an end to blur when handholding a camera. **Angela Nicholson** explains the technology and investigates which is the best option

EANING against walls, bracing their arms against their chests, holding their breath and slowly squeezing the shutter release button are just a few of the tricks that photographers have employed for years to try to minimise accidental camera movements. All these can help, but most camera systems now offer some form of stabilisation mechanism that is built into either the camera body or the lens. Whereas the methods that photographers use attempt to minimise movement, stabilisation systems work by compensating for involuntary shake. A moving element within the lens, or in some cases the sensor itself, shifts to dampen the impact of any movement.

The extra weight of long lenses means they suffer from lower frequency vibration than wideangle optics, but it covers a greater proportion of the image

Manufacturers usually claim a value by which the handholding shutter speed may be extended without introducing blur, which is commonly between 2EV and 4EV. The true figure varies between photographers. I know some who claim they can get a sharp shot at 1/15sec, but I find that 1/30sec is my limit (depending on the lens) when there's no stabilisation system. However, with a stabilisation system I can often get this down to 1/8sec.

In this test I'll look at five lensbased stabilisation systems and three camera-based systems to try to find out which has the most dramatic impact.

# Types of camera shake

Camera shake is more obvious when you look through a telephoto lens because the small movements cover a larger area of the image frame. It's for this reason that faster shutter speeds are normally needed with long lenses.

With very long optics, the degree of wobble can even make it tricky to keep the subject in the viewfinder.

The extra weight of a telephoto lens influences camera shake in two ways. First, the shake has a lower frequency, so while the movements are slower they are often more pronounced. Second, the effort of holding the lens tires the arm, shoulder and back muscles so the degree of shake is liable to increase the longer the camera is handheld.

The basic direction of camera shake is the same with a short lens as it is with a telephoto optic, but because elements are smaller in the image frame with wideangle lenses, the impact is less pronounced and slower shutter speeds are possible when shooting handheld. The lower weight of short focal length optics also means that the shake has a higher frequency, so it's a little faster but less extreme in range

Camera shake can result in the camera moving in several directions, and often in several directions at once, but not all can be corrected. Most lens and sensor-based systems correct horizontal and vertical movement (with diagonal movement being a combination of these two). Horizontal and vertical movements are also often accompanied by the camera being angled left or right and up or down, which can only be corrected by lens-based systems. Small forward and backward movements are also often made, but these are usually only noticeable with macro subjects when focus is critical and the depth of field is very shallow so the point of focus shifts across the subject. Currently, this cannot be compensated for by any shake-reduction system.

The action of pressing the shutter-release button can introduce rotational movement, the results of which are more visible in the corners of the image where the movement is naturally greater.

# Shake-reduction systems

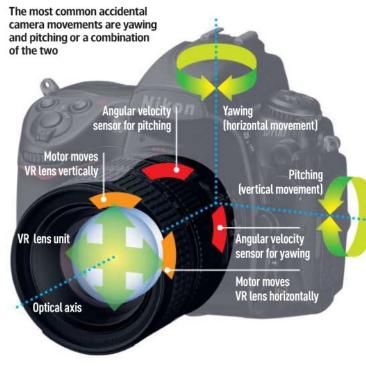
Two types of shake-reduction system are used in digital SLR and interchangeable-lens hybrid cameras. Not surprisingly, as they were devised for use with film, lensbased systems have been around the longest. However, the first system was actually seen in a Panasonic video camera. These systems are used by Canon, Nikon and Panasonic, as well as the independent lens manufacturers Sigma and Tamron.

While modern stabilisation systems are considerably quieter and more effective than some of the older ones, it









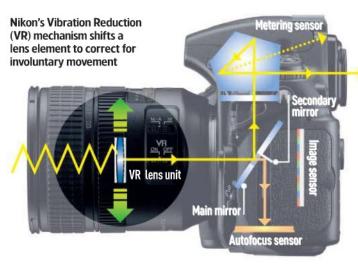
is still possible to hear the motor whirring inside a lens as the moving element inside is shifted to compensate for any camera movement. It can be a little disconcerting, but it also acts as a reminder that it is on when the camera is mounted on a tripod. There is usually a noticeable difference in the viewfinder when a lens-based stabilisation system is

activated. The view appears more steady and consistent, but the dampened floating movement of the scene in the viewfinder can make some photographers feel a little dizzy or even nauseous. Some manufacturers, such as Panasonic, enable photographers to decide whether to use the stabilisation all the time or just at the point of capture. Similarly, Nikon's most recent VR (Vibration Reduction) mechanism is activated when the shutter release is half-pressed, but it only works fully at the point of capture. Restricting the stabilisation to just the point at which the shot is taken allows a fuller range of corrective movements so the system can be more effective, but it

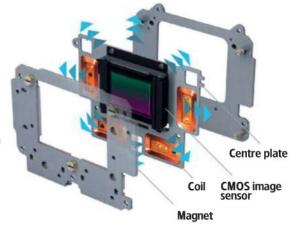
also means that the view looks jerky and unstabilised in the viewfinder.

The introduction of cameras with a sensor has given manufacturers such as Olympus, Pentax and Sony an alternative method of reducing the impact of camera shake. Mounting the sensor on a movable platform enables it to be shifted to adjust for involuntary movements made by the photographer. Although it can correct horizontal, vertical and diagonal movements, sensor-based systems cannot help with the tilting of the camera that often accompanies these movements.

The impact of sensor-based image stabilisation is not visible in the viewfinder, which is a bonus for those who experience the nausea I mentioned earlier, but it will not satisfy those who like to see the system in action. Manufacturers often indicate the level of stabilisation that is occurring in the viewfinder using bars, for example. Sensor-shifting mechanisms are also often employed to shake dust from the imaging surface, but with the Pentax K-7 it also allows sloping horizons to be corrected.



Pentax's Shake Reduction (SR) system moves the sensor horizontally, vertically or diagonally



# **Using** a tripod

It's easy to forget that any shake-reduction system should be turned off when mounting a camera on a tripod, but it is important if the maximum amount of detail is to be recorded. The resolution score of the 24-million-pixel Sony Alpha 850, for example, drops from around 30 to 28 if its SteadyShot Inside sensorshift system is left on in this situation. This is because the system continues to move even though there is no shake to correct and fine detail becomes blurred.

SYSTEM	LENS	CAMERA
Canon IS	EF 70-200mm f/4L IS USM	Canon EOS 1000D
Canon IS	EF 70-200mm f/4L IS USM	Canon EOS 5D Mark II
Canon IS	EF-S 55-200mm f/4-5.6 IS	Canon EOS 1000D
Panasonic Mega OIS	Lumix G Vario HD Standard Zoom lens 14–140mm f/4–5.8 Asph Mega OIS	Panasonic Lumix DMC-G1
Nikon VR	Nikkor AF-S 55-200mm f/4-5.6G ED VR	Nikon D300S
Sigma OS	Sigma 50-200mm f/4-5.6 DC OS	Nikon D300S
Sigma OS	Sigma 50-200mm f/4-5.6 DC OS	Pentax K-7
Sigma OS	Sigma 50-200mm f/4-5.6 DC OS	Sony Alpha 550
Tamron VC	AF18-270mm f/3.5-6.3 Di II VC LD Aspherical (IF) Macro	Nikon D300S
Sensor-based stabilisa	tion	
Olympus IS	Zuiko Digital 40-150mm f/3.5-4.5mm	Olympus E-620
Pentax SR	Sigma 50-200mm f/4-5.6 DC OS	Pentax K-7
Sony SteadyShot Inside	Sigma 50-200mm f/4-5.6 DC OS	Sony Alpha 550

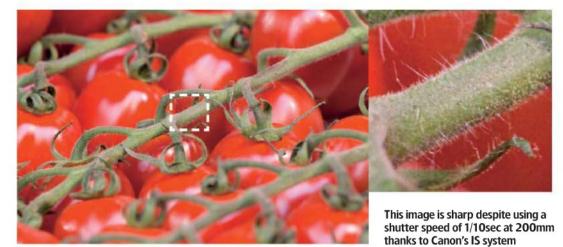
# Under test

This test looks at lens-based stabilisation systems from Canon, Nikon, Panasonic, Sigma and Tamron, and sensor-based systems from Olympus, Pentax and Sony. To be specific, the test includes the Canon EF-S 55-200mm f/4-5.6 IS on the EOS 1000D, the Nikkor AF-S 55-200mm f/4-5.6G ED VR on the D300S, the Panasonic Lumix G Vario HD Standard Zoom lens 14-140mm f/4-5.8 Asph Mega OIS on the Lumix DMC-G1, the Tamron AF 18-270mm f/3.5-6.3 Di II VC LD Aspherical (IF) Macro on the Nikon D300S and the Sigma 50-200mm f/4-5.6 DC OS on the Nikon D300S, Pentax K-7 and Sony Alpha 550. The last three options enabled Sigma's Optical Stabilisation (OS) system to be tested on three different cameras, and when this was turned off the incamera sensor-based systems were investigated. In addition, the Olympus E-620's sensor-based system was tested with the Zuiko Digital 40-150mm f/3.5-4.5mm lens mounted.

Where possible I have used the same lens, or a closely matching one, but this test looks at the effectiveness of each camera's shake-reduction system in the camera and lens arrangement rather than making direct comparisons of safe shutter speeds between different optics and so on.

To compare the difference between using a full-frame camera and an APS-C-format model, I used the Canon EF 70-200mm f/4L IS USM on the Canon EOS 1000D (APS-C) and EOS 5D Mark II (full frame).

All the images were shot using a 35mm equivalent focal length of 200mm. With the Canon EOS 1000D and EF-S 55-200mm lens, for example, this meant shooting with the lens zoomed out to around the



125mm point. As the same effective focal length was used, I stood the same distance from the subject for every shot in the studio test.

# The test

Our standard resolution chart, which has a collection of different lines and patterns, was used as the target for this test. I shot it 20 times with the shutter speed set to 1/8sec on each camera and lens arrangement. The first ten shots were taken with the stabilisation system turned off, and the second set of ten with it turned on. I then repeated the exercise taking another 20 images per setup with a shutter speed of 1/15sec. A shutter speed of 1/8sec is 43/3EV slower than 1/200sec, the normal safe handholdable shutter speed when using a 200mm lens, while 1/15sec is 33/2 EV faster. These speeds were chosen to challenge the stabilisation systems.

Each camera was set up in the same way, with the noise reduction and dynamicrange optimisation systems

# Safe shutter speeds

With 35mm and full-frame cameras without any form of shake reduction, the rule of thumb for calculating a safe handholdable shutter speed is to use 1sec divided by the focal length in millimetres. With a 100mm lens, for example, a shutter speed of 1/100sec or faster should be used to avoid camera shake and prevent any unwanted blurring. This guide generally holds true down to around 1/30sec, but anything slower than this often results in camera shake no matter how short the focal length used.

Now that digital cameras with sensors smaller than full frame are in regular use, the focal length multiplication factor needs to be taken into account when considering 'safe' shutter speeds. With a Canon APS-C-format camera such as the

EOS 1000D, for example, the multiplication factor effectively increases the 100mm lens to 160mm, and consequently a shutter speed of around 1/160sec is required. On a Four Thirds or Micro Four Thirds camera, the 2x multiplication factor means that a shutter speed in excess of 1/200sec is required.

In most cases, a stabilisation system extends the safe handholdable shutter speed by around 2EV. This makes the safe shutter speed of a 100mm lens on an EOS 1000D 1/40sec (2EV slower than 1/160sec), and 1/50sec on a Four Thirds camera such as the Olympus E-620. With a full-frame camera such as the EOS 5D Mark II, however, the safe handholdable shutter speed of the 100mm lens is 1/25sec.



# **Print size**

Although most of us check image sharpness at 100% on the computer screen, it is also a good idea to look at the image at the size it will be used or printed. In this test, I looked at the images at A4 size and found several to be acceptable that would not pass muster at A3 size.

As print size increases, small image elements become more visible and any movement more obvious, so an image that looks slightly blurred at A3 size may be passable if used smaller. If you are uncertain whether an image is acceptably sharp at any size, it probably isn't.

turned off or turned to their lowest settings. The highest quality JPEG files available for shooting simultaneously with raw files were recorded at a sensitivity setting of ISO 200.

I stood as steadily as possible while taking all the shots in this test. My feet were roughly shoulder-width apart and my elbows were tucked in close to my body for extra stability.

Once all the images were downloaded to the computer, I assessed each one and determined the point at which it was not possible to distinguish the lines of the main resolution chart. This gave each image a score (measurable in line widths per picture heightx1000), and the higher the score the greater the amount of detail resolution. The average score for each set of ten images was calculated and the difference between the stabilised and non-stabilised images was found. The larger the figure produced, the more effective the stabilisation system.

As the double-image effect that often occurs with camera shake sometimes allows the detail of the resolution chart to be read, I also examined each image to determine whether or not it would produce an acceptable A4 print. The number of acceptable images in each batch of ten was recorded and the difference between the stabilised and non-stabilised sets found. Again, the higher the number produced, the more effective the shake-reduction system. AP



Lens-based s	stabilisation		Shutter speed	Stabilisation on/off	Number of shots OK	Increase in no shots	Average score	Increase in resolution
SYSTEM	LENS	CAMERA					ē	
SYSIEM	LENS	CAMERA	1/8sec	Off	0		14.8	
	EF 70-200mm f/4L		1/8sec	On	7	7	18.4	3.6
Canon IS	IS USM	Canon EOS 1000D	1/15sec	Off	4		17.2	
			1/15sec	On	9	5	19.2	2
			1/8sec	Off	0		15.2	
Canon IS	EF 70-200mm f/4L	Canon EOS 5D	1/8sec	On	6	6	26.8	11.6
canonis	IS USM	Mark II	1/15sec	Off	0		17.6	
			1/15sec	On	10	10	27.6	10
			1/8sec	Off	1		13	
Canon IS	EF-S 55-200mm f/4-5.6 IS	Canon EOS 1000D	1/8sec	On	8	7	19.2	6.2
	1/4-5.015		1/15sec	Off		0	16.4	22
			1/15sec 1/8sec	On Off	9	8	19.6 11.6	3.2
D	Lumix G Vario HD	Panasonic Lumix	1/8sec	On	10	10	17	5.4
Panasonic Mega OIS	Standard Zoom lens 14-140mm f/4-5.8	DMC-G1	1/15sec	Off	0	10	13.6	5.4
mega o lo	Asph Mega OIS		1/15sec	On	10	10	18.6	5
			1/8sec	Off	0	10	13.8	
	Nikkor AF-S 55-		1/8sec	On	7	7	18.6	4.8
Nikon VR 200mm f/4-5.6G ED VR		Nikon D300S	1/15sec	Off	0		16.6	110
	EDVR		1/15sec	On	7	7	19	2.4
			1/8sec	Off	0		14.6	
Sigma OS	Sigma 50-200mm		1/8sec	On	3	3	18	3.4
	f/4-5.6 DC OS	Nikon D300S	1/15sec	Off	0		16	
			1/15sec	On	9	9	21.4	5.4
			1/8sec	Off	0		14.4	
Sigma OS	Sigma 50-200mm	Pentax K-7	1/8sec	On	4	4	16.8	2.4
Sigilia US	f/4-5.6 DC OS	Perilax N=7	1/15sec	Off	1		17.6	
			1/15sec	On	9	8	20.8	3.2
			1/8sec	Off	0		12.2	
Sigma OS	Sigma 50-200mm	Sony Alpha 550	1/8sec	On	7	7	16	3.8
J. J. II.	f/4-5.6 DC OS	55.1,7 mp. na 550	1/15sec	Off	3		17.2	
			1/15sec	On	9	6	19.4	2.2
	AF 18-270mm		1/8sec	Off	0	-	10.4	
Tamron VC	f/3.5-6.3 Di II VC LD	Nikon D300S	1/8sec	On	7	7	12.4	2
	Aspherical (IF) Macro		1/15sec 1/15sec	Off On	0	8	10.4	3.6
Conser bose	d stabilisation		1/13560	OII	8	8	14	5.0
26U20L-D926	d stabilisation							
	Zuiko Digital		1/8sec	Off	0		13	
Olympus IS	Zuiko Digital 40-150mm	Olympus E-620	1/8sec	On	0	0	15	2
	f/3.5-4.5mm		1/15sec	Off	0		18.4	
			1/15sec	On	10	10	21	2.6
			1/8sec	Off	0	1	14.4	2.4
Pentax SR	Sigma 50–200mm f/4–5.6 DC OS	Pentax K-7	1/8sec	On	1	1	16.8	2.4
	1/4-3.0 DC 03		1/15sec	Off	1	2	17.6	0.0
			1/15sec 1/8sec	On Off	3	2	17	-0.6 3.6
Camu Charala	Siama FO 200		1/8sec 1/8sec	On	0 4	4	11.6 15.2	5.0
Sony Steady Shot Inside	Sigma 50–200mm f/4–5.6 DC OS	Sony Alpha 550	1/15sec	Off	0	4	15.2	
3			1/15sec	On	10	10	19.4	4.4
			1/15300	OII	10	10	1 J.T	7.7

# Results

FEW interesting facts came to light when I examined the resolution chart images. First, on some occasions an image is blurred by camera shake, but the resolution chart is still fairly clear so a score can be read. However, no photographer would use the image and this is why it is important to assess the image as a whole, looking at it at A4 size on screen. After all, for most photographers the most important score in this test is likely to be the ability of a stabilisation system to increase the hit rate - or the number of acceptably sharp images. The image may not be perfect, but it can be used.

Although some images look very sharp at both A4 size and when examined at 100% on the computer screen, their resolution score isn't always higher than an image that looks slightly softer. This is an impact of the in-camera image sharpening that is able to recognise and sharpen the distinct edges of a shake-free image more readily than a slightly soft one. Our eyes are able to distinguish separate lines in the lower contrast area further along the resolution chart than the camera. The in-camera sharpening effectively switches from producing separate thin lines to rendering them as a single thick line at the resolution limit.

The highest combination of scores in this test was achieved by the Canon Image Stabilisation (IS) system in the EF 70-200mm f/4L IS USM lens when it was mounted on the

camera that balances well with the comparatively heavy, longer lens. When the same lens was mounted on the much lighter Canon EOS 1000D, the score was considerably lower. It is worth noting, however, that although the resolution score achieved by the EOS 1000D and EF 70-200mm f/4L IS USM lens combination was not boosted that much, the number of acceptably sharp images at A4 size was raised from zero to seven at 1/8sec, which is still impressive. There were only five occasions

EOS 5D Mark II. This is quite a solid

where the hit rate was boosted from zero to ten by the stabilisation system. With the Canon EOS 70-200mm f/4L IS USM lens on the EOS 5D Mark II, the Olympus E-620 with the Zuiko Digital 40-150mm f/3.5-4.5 optic, and the Sony Alpha 550 with the Sigma 50-200mm f/4-5.6 DC OS lens, this was at a shutter speed of 1/15sec, but impressively, with the lens-based Mega OIS of the Panasonic Lumix G Vario HD Standard Zoom lens 14-140mm f/4-5.8 Asph Mega OIS on the Lumix DMC-G1, this feat was achieved at 1/15sec and 1/8sec. Interestingly, this camera and lens combination also produced a reasonable boost in the resolution score when the Mega OIS was activated, with an average increase of around five points at both shutter speeds.

It is clear from the results that the lens-based image-stabilisation systems are generally better at

boosting the level of detail that is captured in an image than the in-camera sensor-based devices at slower shutter speeds. Although the Pentax Shake Reduction (SR) system in the Pentax K-7 only increased the number of acceptable images from zero to one at 1/8sec and three at 1/15sec, the rest of the images captured at 1/15sec were almost sharp enough. They would be acceptable at smaller sizes such as 6x4in. Using the SR also resulted in a slightly negative impact upon the level of detail that could be resolved at 1/15sec.

The Sigma OS system in the 50-200mm f/4-5.6 DC OS lens performs much better on the Pentax K-7 than the camera's built-in system. Out of interest, I also performed the tests with the Pentax K-7's automatic horizon correction system activated and this lowered the Pentax SR and Sigma Optical Stabilization (OS) scores.

Although the Sigma OS system generally performs well, the Sony Alpha 550's SteadyShot Inside was able to beat it. Both the SteadyShot Inside and the Olympus E-620 Image Stabilisation systems managed to boost the number of acceptable images captured at 1/15sec from zero to ten - as did Panasonic's Mega OIS at 1/8sec and 1/15sec.

These sections of our resolution chart show how camera shake can produce different blurring effects. The middle image looked fine at A4







# Conclusion

HIS isn't intended to be a definitive test, but just one way of assessing the effect of image-stabilisation systems. The resolution figures should only be read in context with the number of acceptable images, as photographers would never accept a blurred image on the grounds that a small part of the detail is sharp.

The results are likely to vary from photographer to photographer depending upon such factors as the photographer's size, weight, strength and ability to stand still. The number of shots of espresso that they have drunk that morning is also likely to have a bearing, as is the number of pints they had the night before.

Generally, it seems that lens-based stabilisation systems have a slight edge over the sensor-shifting competition, with the Canon Image Stabilization (IS) and Panasonic Mega OIS mechanisms being particularly impressive. However, the camera-bound systems certainly

don't disgrace themselves and the Olympus Image Stabilization (IS) mechanism is capable of delivering a major boost to the hit rate, which is what most photographers look for.

While stabilisation systems can extend the range of shutter speeds at which a camera can be handheld. it is important to remember that they cannot correct subject movement. This can only be frozen by a faster shutter speed, which may require a higher sensitivity setting.

# **Stabilisation** and panning

Image-stabilisation systems are generally designed to correct vertical and horizontal movement, but when panning to follow a moving subject the horizontal blur is part of the technique. For this reason, some manufacturers provide a stabiliser operation mode that is specifically designed for dampening just vertical movement when panning. Canon's EF 70-200mm f/4L IS USM lens, for example, has two modes that are selected via a switch on the lens barrel. Mode 1 corrects all vibrations and is intended for use in general photography, but Mode 2 only corrects shaking movements that are perpendicular to the direction of the panning. Similarly, the Olympus E-620 Image Stabilization system has three modes. Mode 1 is for general shooting, Mode 2 is for use when panning with the camera in the horizontal format and Mode 3 is used when following subjects with the camera in the upright position. With the Canon EF-S 55-200mm f/4-5.6 IS lens, however, there is no mode selection switch, but the lens automatically switches between correcting the full range of vibrations and panning shake correction when a moving subject is followed with the camera.

# **Firmware** shake correction

Many compact digital cameras feature a form of blur reduction that relies on the camera's firmware rather than optical or physical correction of movement. In many cases these systems set the camera to take two shots, with one recording the details and a second, longer exposure capturing the colour information. The camera then automatically combines these two shots into one image that is both sharp and correctly coloured.

# Let the AP team answer your photographic queries







# Spyder versus Munk

John Sunbury asks I have a Spyder 3 monitor calibrator and am about to buy a printer calibration system. Would you recommend the Spyder 3 printer calibration system or a colour management system for both my monitor and printer, such as the ColorMunki Photo?

lan Farrell replies If you are happy with the screen calibration setup you already have, stick with that and buy a separate print calibration unit, which will perform better and not cost you as much. Datacolor's Spyder 3 Print would do the job well. If you aren't happy with your screen calibration setup, look at a combined package. While X-rite's ColorMunki Photo is a convenient compact unit that makes a good job of profiling screens, its



performance with paper and ink is not as good as you'll get with a dedicated print profiler. In fact, the best combined calibration package at the moment is the Spyder 3 Studio SR, which comprises individual screen and print units.

Alternatively, you can get custommade profiles from Fotospeed. If you use Fotospeed, Hahnemühle or Canson paper the profile is free, but other papers can be profiled for a fee of £19.50. Call Fotospeed on 01249 714 555 or email the company at www.fotospeed.com to request the target. Once you have printed it, send it to them to make the profile.

# Measuring sensors

Gavin Anderson asks I was pleased to see the comparative review of the Canon PowerShot G11 and the Panasonic Lumix DMC-GF1 (AP 5 December 2009) as I am thinking of buying a small camera. The review stressed the importance of sensor size, but did not give the actual sizes in millimetres of each sensor. Instead, the obsolete sensor reference 1/1.7in was used. Could sensor sizes be routinely referred to by their size in millimetres, please?

lan Farrell replies The industry standard way of expressing sensor sizes in compact cameras, in reciprocal fractions of an inch, is annoyingly archaic. It bears little relation to the physical measurements of the sensor, and is actually inherited from the old way that TV camera tubes were measured.

However, manufacturers of digital cameras don't always quote specification in units that we like, and it's sometimes better to use a unit that enables comparison of cameras, which this system does. The 1/1.7in sensor in the Canon PowerShot G11 actually measures 7.5x5.6mm, but this isn't supplied by Canon in the camera's specification.

# **Bridge rumours**

Norman Dyson asks I use Adobe Photoshop CS3 to process images and Adobe Bridge to search through my 20,000 image files. However, I've recently been informed that Adobe has discontinued Bridge and the application has gone from my computer. I thought Adobe Bridge was a program I had bought with Photoshop, so how can Adobe delete it? More to the point, how

am I supposed to look through my images? Does Adobe want me to buy some new software to restore Bridge?



### Ian Farrell replies We

hadn't heard any rumours about

Adobe discontinuing Bridge, and indeed a quick phone call to the company's press office confirms that Adobe has no plans to do so, either. Furthermore, even if Bridge had been discontinued, there is no way Adobe could have removed it remotely from your system. It sounds like either the shortcuts you use to launch the application have been accidentally deleted from your Start Menu (if you are on a PC) or Dock (if you are on a Mac), or the application itself has been accidentally deleted from your computer.

I recommend searching your hard drive for the application (File>Find in both Windows and PC). If you can't find it in this way, it could have been deleted - in which case you will need to reinstall if from the master discs that came with the software.

On another note, 20,000 images is a lot for something like Adobe Bridge to handle. You may find life easier with something like Adobe Lightroom, which is better suited for such tasks.



Imagine you have some cash set aside for your photography and you want to improve the quality of the pictures you are getting from your DSLR. What is the best way to spend it? New camera bodies are released every six months or so these days, but the differences between digital

# Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building,

110 Southwark Street, London

SE1 OSU.

# Your questions answered



be informed and entertained



# Latitude of digital camera sensors

**Alexham36 asks** I recently had problems getting a good shot of my house in sunny conditions using my digital camera. The house has white cladding and this came out too bright and lacking detail. The picture was much better when I took the shot on a cloudy day. Taking the same shot with an exposure adjustment of -2 stops also improved it considerably, and although there was good detail in the cladding the rest of the picture was darker. Am I right in assuming that is how transparency film behaves?

**Beejay bee replies** Sort of. In fact, most digital sensors have rather less latitude than most transparency films and certainly lack the forgiving shadow and highlight response curve of analogue media. What you can do with digital imaging is take two or more bracketed shots, one exposed for the shadows and one for the highlights, and merge them to obtain a final image with more latitude than the sensor can cope with in a single shot. This is high dynamic range (HDR) imaging and there are plenty of tutorials on the internet.

**lan Farrell replies** When shooting JPEG images, many digital cameras have a dynamic range of around five to seven stops — that is, they can see detail in objects that differ in brightness by up to seven stops. However, if you go over this you'll see black, featureless shadows or blown highlights — as on the outside of your house. If you can put your camera into raw mode, it will capture up to eight or nine stops of brightness. This means you can recover the lost details using the Recovery and Fill Light controls present in many raw–processing applications.

# Valuing inherited kit

John Twinning asks I am currently sorting out the estate of my father, who was a keen photographer for many years. Dad had a number of cameras and other bits of kit that I am trying to get valued for Inland Revenue purposes. Can you suggest anywhere that might be able to advise on an open market valuation for the equipment if I were to write or email them with a list of items?

lan Farrell replies Without knowing the type and age of the photographic gear you have, John, it's hard to give

specific advice. Lionel Hughes at the auctioneers Bonhams (call 01676 533 901) told us he'd be happy to help you value items from the 1930s or before, and the guys at MW Classic (call 0207 354 3767) are good if the equipment is newer than this, but not modern day or electronic. If you have cameras and lenses from the past 20 years, it's best to look in the small advertisements at the back of AP for an average price, and perhaps contact a dealer like Ffordes (call 01463 783 850) or the Nikon specialist Grays of Westminster (call 0207 828 4625) if it's Nikon gear.

cameras are not what they once used to be.

The Canon EOS 500D doesn't take pictures that are much better than the EOS 450D, and it's the same story with the Nikon D90 over the D80. Granted, they add new features, such as HD video capture, but if that isn't important to you, then upgrading your DSLR isn't going to do anything for your image quality.

It's much better to look at lenses. The best upgrade you can buy for your camera is to replace the standard 'kit' zoom that came with it with a better quality one. Look for features like image stabilisation and wide maximum apertures, such as f/2.8. You

can expect to get much better sharpness, contrast and colour saturation in you photographs, too.

Your new lens could be from the same manufacturer (Canon's EF-S 17-55mm f/2.8 and Nikon's 17-55mm f/2.8G ED-IF AF-S DX are both excellent choices), or one of the independents – Sigma, Tamron or Tokina. Look at some prices and you might be surprised to find they cost as much as a new camera, but you'll get much better quality pictures and you'll have a great lens in your system for when the right time to buy a new DSLR body really comes around. Ian Farrell

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Landscape photographer **Steve Gascoigne** reveals his secrets for planning, shooting and marketing a calendar of images from your local area

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CANON 18 - 55mm #3.5/5.6 IMAGE STABILISING MI	NT BOXED AS NEW 695 0
CANDO 25 mm 28 0 ESW.  CANDO 25 mm 28 0 EF.  CANDO 25 mm 18 MARK I (RARE LENS).  CANDO 35 mm 18 35 mm 35 5 COMPANION.  CANDO 35 mm 35 TOSOM 35 F ZOOM.  CANDO 35 mm 35 TOSOM 35 F ZOOM.  CANDO 35 mm 35 TOSOM 35 F ZOOM.  CANDO 35 mm 35 TOSOM 35 COMPANION.  CANDO 35 mm 35 TOSOM 35 TOSO	MINT- £195.0
CANON 28 - 135mm f3.5/5.6 USM IM STABILISER	MINT BOXED \$279.0
CANON 35 - 105mm f3.5/4.5 EF ZOOM	MINT £75.0
CANON 75 - 300mm 145.6 NK II	MINT + HOOD \$99.0
CANON 75 - 300mm 14.5/5/6 EF MA III	MINT CIED O
CANON 70 - 300mm (4.5/5.6 USAU IMAGE STABILISER	MINT BOXED 9325 0
CANON 75 - 300mm f4.5/5.6 USM IMAGE STABILISER	MINT £299.0
CANON 100 - 300mm f4.5/5.6 EF USM	BOXED \$169.0
CANON 100 - 300mm f5.6 EF MACRO	NINT £99.0
CANON PB E2 BOOSTER FOR EOS 1 VIEOS3 etc	MINT - BOYED 5128.0
CANON PR F1 BOOSTER FOR FOS 1/IN	FXC44 975.0
CANON E1 NI CAD CHARGER & NI CAD EOS 1N/RS	MINT- £165.0
CANON VG 10 BATT GRIP FOR EOS 5	MINT - BOXED £20.0
CANON 540 EZ FLASH + INST	MINT CASED £109.0
CANON 540 EZ FLASH + INST	MINT- CASED £99.0
VENCO TELEBLUS DECISIONES 14 - CONVERTED MIN	T DOVED AS NEW 21SE
KENCO MC7 DG 2 x CONVERTER CAN	MINT BOXED (89.0
SIGMA 20mm ft.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED 9345.0
SIGMA 28mm f1.8 EX DG (LATEST) UNUSED	MINT BOXED \$279.0
SIGMA 105mm 12.8 EX DG MACRÓ (LATEST)MIN	IT BOXED AS NEW 9325.0
SIGMA 180mm 13.5 APO MAC DG EX HSM (LATEST). MIN	IT BOXED AS NEW £589.0
SIGMA SOURM 14.5 EX HISM APO + HOUD + CASE	EXC+++CASEU E2,085.0
SIGMA 18 - 200mm (3.5/6.3 DC MIN	IT CASED + HOOD \$149.0
SIGMA 24 - 70mm 12.8 EX DG MACRO	MINT BOXED 5295.0
CANANY RE 2 BOOSTER FOR BOS WILCOSS ME.  CANANY RE 2 BOOSTER FOR BOS WILCOSS ME.  CANANY RE 1 BOOSTER FOR BOS WILCOSS ME.  CANANY RE 1 BOSTER FOR BOSTER ST.  CANANY RE 1 BOST GRIP FOR EOS 5.  CANANY RE 2 BOSTER FOR BOSTER ST.  CANANY SE 2 E FLASH - HIST	MINT BOXED £459.0
SIGMA 50 - 500mm ff4/6.3 EX DG (LATEST)	MINT CASED £799.0
SIGMA 55 - 200mm f4/5.6 DC	MINT 969.0
SIGMA 70 - 200mm f2.8 EX AIF HSM APO + HOOD SIGMA 70 - 200mm f2.8 EX AIF HSM MACRO DG	MINIT DOVED 0400 0
SIGMA 70 - 300mm f4/5.6 DL MACRO + HOOD	MINT 969.0
SIGMA 70 - 300mm f4/5.6 DG SLD OPT STABILISER .MIN	IT BOXED AS NEW £245.0

SIGMA 100 - 300mm (4 EX IF DG (LATEST) SIGMA 120 - 300mm (2.8 APO EX IF HSM	
TAMRON 90mm (2.8 SP A/F MACRO 1:1 TAMRON 17:35mm (2.8/4 LD ASPHERIC I/F	MINT £199.00 SP AF DIMINT BOXED £199.00
TAMRON 28 - 75mm f2.8 SP A/F Di (LATEST	)MINT BOXED AS NEW £265.00

### Canon & Pentax Manual Focus

	CANON F1 AE 1984 OLYMPIC GAMES EDITION	
(	CANON F1 AE ("UNUSED")	
4	CANON F1 AE + AE MOTOR DRIVE FN	EXC+++ £499.00
	CANON 28mm f2 FD	
	CANON 55mm f1.2 FL	
	CANON 85mm f1.2 "L"	
	CANON 85mm f1.8 FD	
	CANON 200mm 2.8 FD	
	CANON 135mm f2 FD	
	CANON 300mm f2.8 FD "L"	
1	CANON 500mm 18 REFLEX FD	
	EREE MOOD ED LENG TO CANO	IN EGG ELM AND

FREE KOOD FOL LENS TO CANON EOS FILM AND
DIGITAL ADAPTOR WITH \$300,500,800 LENSES
PENTAX LX BOOY + 50mm In L SNO & SOFT ERC.......MINT 5545.00
SISMA 300mm 12.8 APO DG FOR PENTAX AF .......MINT BOXED AS NEW £1,195.00

# Contax "G" Compacts and SLR

Cultax & Cullipa	CIS allu SEN
CONTAX 21mm f2.8 BIOGON & FINDER "G"	
CONTAX 28mm BIOGON "G" BLACK	MINT £159.00
CONTAX 90mm f2.8 SONNAR "G"	MINT BOXED \$139.00
CONTAX 90mm f2.8 SONNAR "G" BLACK	00.9S13 TMIM
CONTAX 35 - 70mm /3.5/5.6 VARIO SONNAR T*	MINT \$379.00
CONTAX 35 - 70mm f3.5/5.6 WARIO SONNAR T*	
CONTAX TLA 140 FLASH	
CONTAX TLA 200 FLASH	MINT CASED £95.00
CONTAX TLA 200 FLASH BLACK	MINT CASED £95.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G"	
CONTAX 45mm f2.8 TESSAR	MINT- £175.00
CONTAX 60mm 12.8 S PLANAR AE MACRO 1:1	
CONTAX 85mm f2.8 SONNAR AE	MINT BOXED £189.00
CONTAX 85mm f1.4 PLANAR AE	
CONTAX 135mm f2.8 SONNAR MM	MINT CASED £169.00
CONTAX 135mm f2.8 SONNAR MM	EXC++ £125.00
CONTAX 135mm f2.8 SONNAR	MINT £125.00
CONTAX 200mm 13.5 TELE TESS T* AE	
CONTAX 28 - 85mm /3.3/4 VAR SON	
CONTAX RIGHT ANGLED FINDER (FOR SLR)	MINT CASED 665.00
CONTAX TLA 30 FLASH	MINT CASED £45.00
CONTAX TLA 280 FLASH	
RICOH GR1V (SUPERB FILM COMPACT)	MINT BOXED £269.00

# Leica "M", "R" & Screw & Binoculars

LEICA M/ FLAG (LTD EDITION UK 30)	MINT BUXED £1,695.00
LEICA M7 FLAG (LTD EDITION OK 30) LEICA M7 BODY BLACK	MINT- £1,275.00
LEICA M6 TTL CHROME SUPERB	MINT BOXED AS NEW £1,075.00
LEICA M6 TITANIUM BODY	MINT- £1,195.00
LEICA M4 BODY CHROWE	
LEICA M4-2 BLACK BODY	
LEICA M4 P BLACK BODY	EXC++ £595.00
LEICA M3 BODY D/W + LEICA ERC CASE	EXC+++ £445.00
LEICA M3 BODY (REALLY NICE USER)	
LEICA M3 BODY GLASS PRESS PLATE	EXC++ £425.00
LEICA HIG BODY (REALLY NICE BODY	
KONICA HEXAR RF + 50mm f2 + KONICA FLASH .	
LEICA 21mm f3.4 SUPER ANGULON + FINDER	
LEICA 24mm f2.8 ASPHERIC ELWARIT M	
LEICA 24mm BRIGHTLINE FINDER BLACK	MINT CASED £299.00
LEICA 35mm f3.5 SUMMARON	MINT- £279.00
LEICA 90mm f2 SUMMICRON ASPHERIC M (BLAC	K)

LEICA 24mm f2.8 ASPHERIC ELMARIT M	MINT BOXED £1,575.0
LEICA 24mm f2.8 ASPHERIC EUWARIT N LEICA 24mm BRIGHTLINE FINDER BLACK	MINT CASED £299.0
LEICA 35mm 19.5 SUMMARON. LEICA 90mm 12 SUMMICRON ASPHERIC M (BLACK) LEICA 90mm 12 SUMMICRON ASPHERIC M (BLACK) LEICA 90mm 12 SUMMICRON CHROME (11137)	MINT- \$279.0
LEICA 90mm f2 SUMMICRON ASPHERIC M (BLACK)	
	WINT BOXED AS NEW £1,395.0
LEICA 90mm f2 SUMMICRON ASPHERIC M (BLACK)	EXC+++BOXED £1.195.0
LEICA 90mm t2 SUMMICRON CHRONE (11137)	MINT BOXED AS NEW 5899.0
LEICA 90mm f2.8 ELMARIT CHROME	MINT \$299.0
LEICA 135mm t2.8 ELMARIT NI FOR M3	MINT \$345.0
LEICA 135mm 13.4 APO - TELYT - M	MINT BOXED £1,295.0
LEICA 90mm 12.8 ELMARIT CHROME LEICA 135mm 12.8 ELMARIT M FOR M3. LEICA 135mm 13.4 APO - TELYT - M LEICA 135mm 14 TELE ELMAR M BIN HOOD M	MINT CASED 9675.0
LEICA 200mm f4 TELYT + HOOD	MINT £495.0
LEICA MOTOR M	MINT BOXED AS NEW £395.0
LEICA SISTIM HIS TECH OF PRODO F FINANCIA FINANC	MINT £145.0
LEICA SF20 FLASH	MINT CASED £119.0
LEICA SF24D TITANIUM FINISH	MINT BOXED AS NEW £179.0
LEICA SF24D FLASH	MINT BOXED AS NEW £165.0
LEICA ERC CASE FOR M6/M7 BLACK	MINT BOXED £99.0
LEICA M42 WINDER BLACK LEICA M8 BATTERY LLOW USE). LEICA SEM 12 SUNMITAR & FILTER & HOOD. LEICA 65mm 13.5 ELMAR + 16464K FOC RING LEICA 90mm 14 ELMAR SCREW CHR + 90mm FDR	MINT BOXED £175.0
LEICA M8 BATTERY (LOW USE)	MINT £49.0
LEICA 5cm t2 SUMMITAR & FILTER & HOOD	MINT £195.0
LEICA 65mm f3.5 ELMAR + 16464K FOC RING	MINT/BOXED \$395.0
LEICA 90mm f4 ELMAR SCREW CHR + 90mm FDR .	MINT CASED £245.0
LEICA 9cm 14 ELMAR SCREW BLACK LEICA 5cmm 11.4 SUMMILUX (2 CAM) LEICA 5cmm 12 SUMMICRON (ROM LENS)	EXC++ £79.0
LEICA 50mm f1.4 SUMMILUX (2 CAM)	EXC ++ \$359.0
LEICA 50mm f2 SUMMICRON (ROM LENS)	MINT BOXED AS NEW £325.0
LEICA 28 - 70mm (3.5/4.5 VARIO ELMAR LEICA 28 - 70mm (3.5/4.5 VARIO ELMAR	MINT £545.0
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR	EXC ++ £295.0
LEILCA 25 - JOHNN (53-M3 VARIO) ELMAR 3 CAM LEICA 35 - TOMM F4 VARIO ELMAR 3 CAM LEICA 60 - 200mm f4 VARIO ELMAR (ROM LENS) LEICA 80 - 200mm f4 VARIO ELMAR (ROM LENS) LEICA 80 - 200mm f4 VARIO ELMAR (ROM LENS) LEICA MOTOR WINDER FOR R (14209)	EXC ++ £319.0
LEICA 70 - 210mm f4 VAR ELM 3 CAM	MINT CASED \$445.0
LEICA 80 - 200mm f4 VARIO ELMAR ( ROM LENS)	EXC ++ \$425.0
LEICA 80 - 200mm f4 VARIO ELMAR (ROM LENS)	.MINT BOXED AS NEW \$599.0
LEICA MOTOR WINDER FOR R (14209)	MINT BOXED AS NEW \$195.0
LEICA DUOVID 10 + 15 x 50 BINO + HARD ER CASE	MINT CASED £1,295.0
KOWA TSN-2 SPOTTING SCOPE + 20-60 ZOOM	MINT BOXED \$345.0
SWAROVSKI 10 x 42 EL BINOCULAR (LATEST)	NEW,NEW £1,125.0

# Voigtlander

VOIGTLANDER BESSA T BODY BLACK	MINT- BOXED £199.01
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VOIGTLANDER 15mm 14.5 S/W HELIAR ASP + FDR (B)	
VOIGTLANDER 25mm 14 SKOPAR + FINDER BLK	MINT BOXED £265.01
VOIGTLANDER 25mm 14 SKOPAR + FINDER SIL	
VOIGTLANDER 35mm f1.2 NOKTON VM (BLK)	
VOIGTLANDER 35mm t2.5 COL SKOP BLACK	
VOIGTLANDER 50mm f1.5 NOKTON (BLK)	MINT BOXED £345.01
VOIGTLANDER 90mm t3.5 APO LANTHAR (BLK)	
VOIGTLANDER WINDER BESSAT + ALL R CAMS	MINT BOXED \$129.01
VOIGTLANDER SCREW TO M ADAPTOR	MINT £30.01

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BRONICA ETRSI BODY ONLY	MINT BOXED £100.00
BRONICA 50mm f2.8 ZENZANON MC	MINT £175.00
BRONICA 135mm F4 ZENZANON PE LENS	00.8852 -TMIM
BRONICA 150mm f3.5 PE	EXC+++BOXED £175.00
DDONICA 150mm #1.5 7ENTAMON E	MINT + HOOD \$159 no

BRONICA 150mm t3.5 ZENZANON E	EWO, Etter o
BRONICA 150mm F4 E	
BRONICA 250mm 15.6 MC.	U.BOLL + INIM - LICEU
BHUNICA 20UMM 15.6 MC	MIN 1 + HUUU £185.U
BRONICA 500mm f8 ZENZANON	MINT £795.0
BRONICA 220 BACK BRONICA E120 BACK ETRS	MINT-BCXED £49.0
BRONICA E120 BACK ETRS	MINT £49.0
BRONICA F120 BACK	FXC ++ £35.0
BRONICA ETRSIETRSI POLAROID BACK	MINT - £85.0
METZ SCA 386 TTL LEAD ETRS/SQAi	MINT £69.0
BRONICA AEII PRISM FINDER	MINT- £115.0
BRONICA E14 EXT TUBE	MINT BOXED £79.0
BRONICA E28 EXT TUBE	0.893 T/IM
BRONICA STELECONVERTER 2X	MINT: 069 ft
BRONICA SPEEDGRIP E FOR ETRSI	MINT: £35 n
BRONICA MOTOR DRIVE E. II	MINTACYED \$195.0
BRONICA MOTOR DRIVE EI II	MINT ROVED OF 965 O
MACCEL DI AD GOME NI EOD Y DANI	MINIT IN VEEDED CORE OF
HASSELBLAD 90mm f4 FOR X PAN	MINT DOVED CHEEN
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HASSELBLAD 90mm f4 FOR X PAN	NINI - 1298.U
HASSELBLAD 500CM +WLP+BACK + 8Umm CF	LINCONED COOL OF
HASSELBLAD SOUELM + A12 + SUMM F2.8 1"	
HASSELBLAD 500ELM + A12 BLACK BACK	EXC++ £299.0
HASSELBLAD 40mm f4 DISTAGON CF	MINT £1,095.0
HASSELBLAD 50mm f4 DISTAGON CF	EXC+++ 9425.0
HASSELBLAD 150mm 14 SONNAR CF	EXC+++ £399.0
HASSELBLAD 150mm 14 SONNAR CF	MINT-BOXED \$695.0
HASSELBALD 250mm f6 SONNAR T* CF	O.8982 TMIM
HASSELBALD 250mm f6 SONNAR T* CF HASSELBLAD HC 50 - 110 f3.5 FOR H SYSTEM MINT BO	XED + HB FILTER \$2,495.0
HASSELBLAD PLAIN PRISM	EXC £75.0
HASSELBLAD PM PRISM	MINT 9199 ft
HASSELBLAD A12 BACK BLACK AND SILVER	MINT BOXED \$145.0
HASSELBLAD A12 BACK BLACK AND SILVER	MINT - P99 O
HASSELBLAD 503 MOTOR DRIVE	MINT COSS OF
MANIYA 45mm F2.8 A/F FOR 645 A/F	MINT C340 ft
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MIMT COOR IN
MANIYA 55mm 12.8 N FOR 645	MINT DOVED \$100.0
MAMIYA 80mm t2.8 N/L LEAF SHUTTER COMP	USES THE WAY
MAMIYA 210mm /4 SEKOR C FOR 645	MINT CACED CHOS O
MANIYA POLAROID FILM HOLDER FOR 645 A/F	WINT CASED 1150'D
MANITA POLANDID FILM HOLDER FOR 045 AF	NEW 1158.U
MAMIYA 120 BACK FOR 645	
MAMIYA 120 BACK FOR RB	
PENTAX 55mm 14 SMC FOR 6x7	MINT CASED \$299.0
PENTAX 165mm f2.8 SMC +CASE	MINT £379.0
YASHICA MAT 124G TLR + HOOD	MINT-CASED £178.0

# Konica/MinoIta/Sony/Meters

KONICA HEXAR RF + 50mm f2 + KONICA FLASH .....MINT BOXED AS NEW £759.00 MINCLTA TC 1 TITANIUM COMPACT .....MINT BOXED AS NEW £45.00 TAMPION 14mm f2.8 SP AF IF ASP MINOLTA FIT .....MINT BOXED AS NEW £45.00

# **Nikon Auto-Focus**

NIKON F5 BODY (REALLY NICE)	00.9992 DEXCH TIMIM
NIKON F4S BODY NIKON F80 BODY BLACK	00.2022 TNIM
NIKON F80 BODY BLACK	MINT BOXED AS NEW £99.00
NIKON F80 BODY BLACK NIKON F80 BODY SILVER	MINT £85.00
NIKON F80 BODY SILVER	MINT- BOXED £85.00
NIKON 24mm (2.8 A/F 'D'	
NKON 28mm f2 8 A/F "D"	MINT AS NEW \$169.00
NIKON 50mm f1 8 A/F	MINT: 575.00
NIKON 50mm f1 8 A/F 1D1	NEW NEW NEW 0109 99
NIKON 50mm f1.8 AF NIKON 50mm f1.8 AF "D" NIKON 105mm f2.8 AF MICRO NIKKOR (MACRO)	MINT BOXED \$395.00
NIKON 105mm (2.8 °G" IF ED AF-S MACRO VIB RED	MINT BOXED AS NEW 9519.00
NIKON 12 - 24mm f4 DX AF-ED AFS /1 ONLY)	MINT BOXED \$599.00
NKON 12 - 24mm f4 DX AF-ED AFS (1 ONLY) NKON 17 - 55mm f2.8 DX ED I/F AF-S	MINT BOXED AS NEW \$865.00
NIKON 18 - 55mm (3.5/5.6 "G" DX ED AF-S MKII	00.883 T/IM
NIKON 18 - 70mm (3.5/4.5 DX AF-S "G" ED + HOOD	MINT £199.00
NIKON 18 - 200mm f3.5/5.6AF-S DX "G" VIB RED	MINT BOXED \$425.00
NIKON 24 - 120mm F3.5/5.6 D I/F A/F + HOOD	MINT BOXED £179.00
NKON 24 - 120mm F3.55.6 D UF AF + HOOD NKON 24 - 120mm F3.56.6 G UF ED AF-S VIB RED. NKON 28 - 80mm F3.35.6 AF "G" NKON 28 - 85mm F3.54.5 AF	MINT BOXED AS NEW \$419.00
NIKON 28 - 80mm (3.3/5.6 A/F "G"	MINT £59.00
NIKON 28 - 85mm f3.5/4.5 A/F	MINT BOXED £199.00
NIKON 35 - 105mmt3.5/4.5 A/F	MINT-BOXED £145.00
NIKON 35 - 105mmf3.54.5 A/F NIKON 70 - 200mm f2.8 ED IF AF-S VIBR REDUCTIO	ON .
	MINT BOXED AS NEW \$1,395.00
NIKON 70 - 300mm f4./5.6 A/F "G" + HOOD	MINT BOXED £79.00
NIKON 70 - 300mm 14./5.6 A/F "D" ED GLASS	MINT-BOXED £179.00
NKON 70 - 300mm M-JS-6 AF "D" ED GLASS NKON 80 - 400mm M-JS-6 AF "D" VIBRATION RED NKON SB 22S FLASH NKON SB 26 FLASH	MINT BOXED \$975.00
NIKON SB 22S FLASH	MINT BOXED £59.00
NIKON SB 26 FLASH	EXC ++ £89.00
NIKON SB 28 FLASH	MINT -BOXED 695.00
NIKON SD8 BATT PACK	MINT- £39.00
NIKON PS-6 SLIDE COPYING ADAPTOR	MINT £75.00
MKON TC 17E II AFS TELECONVERTER	MINT CASED £239.00
NIKON TO 20E AF-S TELECONVERTER MK II	MINT BOXED AS NEW \$239.00
NIKON TO 16 A/E CONVERTER	MINT BOXED FROM
NIKON MH 15 CHGR + BATTERY NICAD F100	MINT- £129.00
NIKON MB 15 GRIP FOR NIKON F100	
NIKON DR4 RIGHT ANGLED FINDER	
NIKON DR4 RIGHT ANGLED FINDER SIGMA 8mm r4 EX FISHEYE 180 DEG	MINT BOXED AS NEW \$545.00
SIGMA 20mm f1.8 EX DG ASPHERIC (LATEST)	00.8862 TAIM
SIGMA 28mm 11.8 EX DG MACRO ASPHERIC	MINT BOXED \$265.00
SIGMA 300mm f2.8 EX DG HSM (LATEST SPEC)	EXC+++CASED £1,595.00
SIGMA 12 - 24mm 14.5/5.6 EX DG (LATEST)	MINT BOXED \$499.00
SIGMA 12 - 24mm 14.5/5.6 EX DG (LATEST)	MINT CASED £125.00
SIGMA 55 - 200mm 14/5.6 DC	MINT BOXED 669.00
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TAMRON 24 - 135mm f3.5/5.6 AD ASPHER IF MACROMINT BOXED £175.00
TAMRON 28 - 300mm (3.5/6.3 A/F ASP XR LD I/F MACMINT + HOOD £199.00
TAMRON 55 - 200mm (4/5.6 LD DI MK II A/F MACROMINT + HOOD 568.00
TAMRON 70 - 200mm f2.8 SP AF DI LD IF MACROMINT BOXED AS NEW \$495.00 TAMRON 70 - 300mm F4/5.6 LD DI TELE MACRO
NEW NIKON NOW AVAILABLE AT CAMTECH PHONE FOR OUR LOW PRICES

### **Nikon Manual**

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NIKON FM2N CHROME BODY	EXC+++ £199.00
NIKON FE BODY BLACK BODY	EXC+ 595.00
NIKON FE BLACK BODY	
NIKON FE BODY CHROWE	MINT- \$119.00
NIKON FM BLACK BODY	
NIKON FM BODY CHROWE	MINT: \$129.00
NIKON FM BODY CHROWE	FXC++ \$115.00
NIKON FG20 BODY	EXC+++ 055 00
NIKONOS 20mm f2.8 UW NIKKOR + FDR	MINT 9425 00
NIKON 15mm (3.5 AIS CASED (SUPERB)	MINT BOXED 9895 OD
NIKON 20mm F2.8 AJS	NINT \$395 On
NIKON 20mm PLS AIS	MINT \$199.00
NIKON 20mm f3.5 AIS. NIKON 24mm f2 AIS (SUPERB SHARP LENS)	MINT, 9375 00
NIKON 24mm F2.8 Al	MINT C129 On
NIKON 24mm F2.8 AIS	AUNT CLOSE OF
NIKON 28mm (2.8 Al	
NIKON 28mm (3.5 Al	
NIKON 35mm F2.8 AJ	OD DOG TANK
NIKON 24mm f4 PC PERSPECTIVE CONTROL	MINT CASED 6/60 OO
NIKON 35mm r2.8 PC PERSSPCTIVE CONTROL	MINT CASED 1455.00
NIKON 50mm F1.4 Al	MINT CAR OF
NIKON 50mm f1.8 AIS	MINT DOVED 000 00
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AllVON SCHOOL OF A MICOO AIC	MENT DOVED AS NEW STOR OF
NIKON 55mm f2.8 MICRO AIS	MINT BOXED AS NEW \$196.00
NIKON 55mm ff3.5 NIKKOR P MICRO + M2 TUBE	MINT IN KEEPER £158.00
NIKON 55mm ft 4 AIS + HOOD (SUPERB CLARITY)	MINT IN KEEPER £158,00
NIKON 55mm ft 4 AIS + HOOD (SUPERB CLARITY)	MINT IN KEEPER £158,00
NIKON 55mm f3.5 NIKKOR P MICRO + M2 TUBE NIKON 85mm f1.4 AIS + HOOD (SUPERB CLARITY) NIKON 195mm f1.8 AIS NIKON 195mm f2.8 MICRO MIKKOR	MINT IN KEEPER £159.00  MINT-CASED £575.00  MINT-BOXED £495.00  MINT-BOXED AS NEW £395.00
NIKON 55mm f3.5 NIKKOR P MICRO + M2 TUBE NIKON 85mm f1.4 AIS + HOOD (SUPERB CLARITY) NIKON 15mm f1.8 AIS NIKON 15mm f2.8 MICRO MIKKOR	MINT IN KEEPER \$159.00 MINT-CASED \$575.00 MINT-BOXED \$495.00 MINT BOXED AS NEW \$396.00 MINT BOXED \$296.00
NIKON 55mm ft.S. NIKKOR P. MICRO + WZ TUBE. NIKON 85mm ft.4 AIS + HCOD (SUPERB CLARITY). NIKON 105mm ft.2 B MICRO NIKKOR. NIKON 105mm ft.2 B MICRO NIKKOR. NIKON 105mm ft.4 MICRO NIKKOR AI. NIKON 135mm ft.2 B AIS.	MINT IN KEEPER \$159.00  MINT-CASED \$575.00  MINT-BOXED \$495.00  MINT BOXED AS NEW \$396.00  MINT BOXED \$296.00  MINT \$169.00
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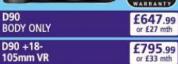














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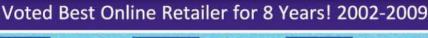
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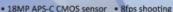
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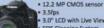
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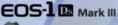
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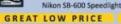
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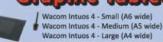
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T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
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Stepping rings are used to "step-up" or "step-

from	n one filter thre	ead size to and	other.
27-30mm	52-46mm	58-55mm	67-58mm
34-37mm	52-55mm	58-62mm	67-62mm
37-43mm	52-58mm	58-67mm	67-77mm
43-46mm	55-52mm	62-58mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm
	All just £	4.99 each!	



#### **BATTERIES & CHARGERS**

Vanguard 3D

£2.99

£6.99

## Standard Rechargeables

128MB Samsung

4GB K

2GB Kingston Datatraveler

Please check our w full range, and up-to

**Memory Cases** 

A range of protective shock-resistant rubbe lined memory card cases to keep your memory cards safe and secure.

**USB Pen Drives** 

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4. AAA 600mAh Energizer AAA 1000mAh Energizer £3.99 AAA 1000mAh Energizer £6.99
AA 1300mAh Energizer £7.99
AA 2450mAh Energizer £7.99
AA 2650mAh Duracell £7.99
Charger +2500mAh Energizer £9.99

#### ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries! AAA 850mAh equivalent (4) AA 2050mAh equivalent (4)

AAA Ultimate Lithium (4) £6.5 AA Ultimate Lithium (4) £8.99 £5.5 £6.99 Universal Charger

## £29,99

#### Li-lon Charger

A universal Li-lon charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

#### Coin Cells, etc.

A comprehensive range of special atteries - see our website for full ra CR123A Energizer Lithium (1) £1.99
CR2 Energizer Lithium (1) £1.99
2CR5 Energizer Lithium (1) £3.99
CRV3 Energizer Lithium (1) £5.99 LR44 Energizer Alkaine (2) CR2025, CR2032 etc

Full range of coin cells in stock

## SPIRIT LEVELS **Bubble Spirit Levels**

These simply mount onto the hot shoe of a DSLR camera

£7.99 £7.99 Twin Axis Sony Hotshoe Triple Axis Normal Hotshoe Triple Axis Sony Hotshoe £9.99

#### Seculine Digital Spirit Level

A digital spirit level that mounts onto the manner, and uses LEDs to confirm when the camera is perfectly level. £29.99

#### CLEANING

Cleaning Kit £3.90 4-in-1 lens cleaning kit: blower brush, lens solution, lint free tissues, and pack of cotton cleaning buds.



Kenair compressed air is used to blow dust, fluff and other unwants particles from your delicate came equipment and accessories.

Kenair

## Reversing Rings - £12.99

ese fit to the camera body, between the imera and lens, leaving a screw thread enable the reverse mounting of lenses way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52mm, 55mm, 58mm Nikon: 52mm, 55mm, 58mm Pentax K: 52mm, 55mm, 58mm Olympus: 52mm, 55mm, 58mm Sony: 52mm, 55mm, 58mm

#### Coupling Rings - £11.99

Used to attach two lenses together via their liter threads, achieving high magnifications 52-52mm, 52-55mm, 52-58mm 55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99 Canon, Nikon, Sony, Oly, Pentax

## **Extension Tubes**

Set of 3 tubes. They contain no optics, they simply move the iens further from the camera body, allowing closer focusing.

Canon (Manual)
Canon (Autofocus)
Nikon (Manual)
Nikon (Autofocus)
Sony (Manual)
Sony (Autofocus) £17.99 £129.99 £17.99 £129.99 £17.99 £129.99



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Kata 3N1 Sling

his unique range of bags ovides three carrying options one, morphing from sling to ickpack and back again ickly and easily by use of its ickly release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

(G) 🔚 🖥 🌃 📳

and lenses.
In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest ball and balancing hip strap heips lake the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pocket allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.

Kata 3N1-10

Kata 3N1-20

Kata 3N1-30

External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm

NEW PRODUCT - Kata 3N1-33 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15' aptop compartment. See website for details.

£65.95

£89.95

#### FLASH DIFFUSERS

#### Inverted Dome Pro Flash Diffuser Set ing a clear vinyl body that simply slips onto the head of the fla gun, and an inverted frosted dome that clips onto the fro

Size 1: 62-65 x 39-42mm Nikon S860, 5860, slot Size 2: 64-68 x 35-38mm Cenon 420EX, 430EX, etc. Size 3: 68-72 x 46-49mm Nikon S826, 27, 28 cs. Size 4: 73-77 x 46-49mm Cenon 450EX, 530EX, etc. Size 4: 73-77 x 46-49mm Cenon 550EX, 550EX, etc.







#### Camera Built-in Flash Diffuser Set

A flash diffuser that slots onto the camera hotshoe, and mounts a contoured diffuser plate in front of the built-in flash on SLR cameras. Not compatible with Sony cameras

£10.95

#### RING FLASH

#### Marumi DRF14 Ring Flash

ghly-acclaimed Marumi Ring Flash is a true ring flash – it consists of a main runt and a seperate ring ight which connects to the less filter thread. This yellow the control of the con sure. The least roat a 14en/SO100 gaide number an owning for event whitedowless at 14en/SO100 gaide number an owning for event whitedowless.

1. 62mm and 57mm fittings. Available in Nikon Fitt, with ITTL metering and owning report in the LTTL and E-TTL if metering.



#### **FLASH GUNS**



worth £15 with every Nissin Flash Gun!

#### Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide numble 33m/ISO100, 46m/ISO200 at 105mm. Featuring the lates 15mm. Featuring the lates bounce flash head, wide angle diffuser and catch light for wireless remote slave flash on manual mode and energy auto-off circuit.

Available in Nikon Fit, with ITTL metering and Canon Fit, with E-TTL and E-TTL II metering. RRP: £149.95 Save: £59.00

£90.95



#### Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of nVISO100, 52m/ISO200 at 105mm, incredible specification, including bource and swiver flash head, vide angle diffuser d catch light reflector, wheleas slave flash with power ratio, active AF assist light and energy saving auto-off circuit. Available in Nikon Fit, with ITTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £169.95 Save: £67.00 £102.95

#### Nissin Di866 Speedlite (GN:60)

The Missin Dild66 Professional Flashgum is an extremely powerful flashgum (guide number of 6/mir/S0100) with an easy to read colour LCD panel, making this advanced unit very easy to use. Designed for use with command Nikon digital SLRs, the Nissin Dild6 fluty supports Cancer's E-TTL and Nikon's E-TTL. Indicatella with the option for 1th Imanual overrides. Covering a range of food lengths from 24-100mm and flashgum professionals have been wealting for A built in USB port making for participation of the professional have been wealting for A built in USB port making for A built in USB

£224.95

£47.95



#### Nissin SC-01 Universal Flash Shoe Cord

An incredity useful Universal Flash Shoe Cord, with 1 5m colled cable, all with one of a flash shoe in the shoe of the shoe of



We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax











## (1) tamrac

#### **Expedition Backpack**

Expedition 4X Expedition 5X £67.95



## Aero Speed Pack

SpeedPack 75 £56.95 SpeedPack 85 £75.95

#### **Velocity Sling**

CAMERA BAGS

Velocity 6X Velocity 7X Velocity 8X £29.95 £36.95 £42.95 £59.95

#### Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac begs.

£9.95 £11.95 £12.95 Water Bottle With Holder Lens Case Pro 50 Lens Case Pro 100 Rain Cover Medium Rain Cover Large MAS Belt Medium £19.95 £15.95

UrbanGear U30

The U30 is a lightweight carners backpack that can hold a plethora of equipment the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 10000) with up to a 70-200 lens attached, as well as 2-3 additional lennes. External Dimensions: 25-4 x 29.2 x 20.5cm

UrbanGear U60

Medium camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removeable.

#### NANEU

#### Adventure K3L

spacious camera section at the bo-parate daypack section at the top-dicated 15.4" laptop surpertment behind, idden rain cover, pod carrying system, added shoulder, walst of the chest bels. Too any features to list



External Dimensions: 30.5 x 36.8 x 48.3cm Interior Dimensions: Laptop Compartment: 28.0 x 3.8 x 35.5cm £69.95

#### Adventure K4L



A larger version of the K3L able to accommodate most 17" laptops. External Dimensions: 33.0 x 35.6 x 52.1cm

Interior Dimensions Laptop Compartment 33.0 x 3.8 x 40.6cm

£59.95

£82.95



L208 TwinMaster

alogue, incident and reflected, ambient light only.

Sekonic L308S FlashMate

Digital, incident and reflected, ambient and flash light.

Sekonic L358 FlashMaster

£129.95

£209.95

£119.95

PocketWizard

£209.95

**PocketWizard** 



## UrbanGear U120 Large camera backpack, capable of holding a full camera system with accessories, with a separate 15" laptop compartment.

SEKONIC

£39.95

We are an official Authorised Sekonic Demonstration

Centre, and have

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£132.95

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PocketWizard'

PocketWizard

£229.95

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£139.95

on display and available for demonstration in our showroom in Learnington Spa.

DigiPro F

PC-1

CM-N3 N90-M3

Full cable range stocked

**PocketWizard** 

£229.95



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£439.95

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DigitalM

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## LIGHT METERS, TRIGGERS

DC

Shoulder bags, with separate carryling handle and shoulder saryling thandle and shoulder standed. Two separate end compartments keep your accessories safe, tidy and well protected.

For Kata 3N1 bags.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLEs with mounted lenses, 3-4 single tenses, a fash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shootling by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLE in a tog grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest bett and balancing waist strap for maximum comfort while transporting your gen.

Vanguard Peking Shoulder Bag

£18.95 Peking 21

Peking 25 £21 95 External Dimensions: 34.0 x 23.0 x 19.5cm Internal Dimensions: 25.0 x 17.0 x 12.0cm

#### \*NEW\* Up-Rise Range

Up-Rise 45 Backpack Up-Rise 48 Backpack

Up-Rise 34 Slingbag Up-Rise 43 Slingbag £49.95 £59.95 £79.95 £89.95

# VANGUARD

DC-443 £39.95 DC-445 £42.95

£47.95

Kata DC Shoulder Bags
A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain a det

A range of innovative sing backpacks, with day pack at the top and separatic camera section at the bottom. The bag sits comfortably on your back, and when needed, from the revolves round to your camera, without having to take the bag off. Additionally, the bag then provides a secure platform for lens changing or photo taking.

Pampas 37 External Dimensions: 34.0 x 21.5 x 21.5cm Internal Dimensions: 17.0 x 19.0 x 13.0cm

£35.95 Pampas 47

Pampas 57 £39.95

## External Dimensions: 44.5 x 24.0 x 22.0 cm Internal Dimensions: 30.0 x 22.0 x 15.0 cm

#### Billingham

#### We are proud to announce that we have been appointed an Authorised Billingham Specialist Cen

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Learnington Spa. If you are considering investing in a professional camera bag that will protect you expurement for many years to come, we expose the comera bag that will protect you expure a similar on any only been careful and interpolation of the Billingham maps. Only been careful and interpolation of the Billingham are procoupation with excellence and attention to detail be fully appreciated.

#### The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black £134.95

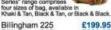
#### More Billingham Bags

NEW Billingham f2.8 £129.95 NEW Billingham f1.4 £139.95 The Hadley Digital The Packington The Classic 550 £399.95

#### **Billingham Accessories**

Superflex Inserts (all) £12.95 £17.95 Shoulder Pads Tripod Straps

A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.





£209.95



The 07 Range

Billingham 107 Billingham 207 £219.95 Billingham 307

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## TRIPODS, MONOPODS & HEADS





## Tripod & Head Special Deals Manfrotto

MANFROTTO TRIPODS

**MANFROTTO MONOPODS** 

776YB Monopod

680B Monopod

234 Tilt Head

496 RC2 Ball Head

Weight 0.46kg Load: 6.0kg

**468MG RC4** 

Hydrostatic Ball Head

Weight: 0.65kg Load: 10.0kg

808 RC4 Pan / Tilt

Weight: 1.42kg Load: 8.0kg £89.95

ight: 0.43kg ad: 3.0kg

£61.95

ad: 10.0kg £167.95

Weight: 0.27kg Load: 2.5kg

£14.95

£50.95

Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm

Special Deal £89

190XPROB Tripod

£219.95

Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm

Carbon Fibre 3-section

£209.95

Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm

790B Monopod

679B Monopod

492 Ball Head

Weight 0.12kg Load: 2.0kg

494 RC2 Ball Head

Weight: 0.32kg Load: 4.0kg

**468MG RC2** 

Hydrostatic Ball Head

Weight: 0.65kg Load: 10.0kg

804 RC2 Pan / Tilt

Weight: 0.79kg Load: 4.0kg £50.95

056 3D Head

Weight: 0.50kg Load: 3.0kg

£23 95

£167.95

£27.95

£41.95

Special Deal

£139

£112.95

055CXPRO3

Carbon Fibre 3-section lines. Q90 column

£239,95

055XPROB Tripod

055CXPRO4

£249.95

695CX Monopod

Veight: 0.60kg .oad: 5.0kg -olded: 47cm -leight: 160cm

Veight: 0.78kg .oad: 12.0kg olded: 67cm leight: 161cm

£129.95

681B Monopod

234RC Tilt Head

498 RC2 Ball Head

Weight: 0.67kg Load: 8.0kg

222 Grip Action

Ball Head

£74.95

Weight: 0.27kg Load: 2.5kg

## VANGUARD.

The 2009 TIPA "Best Accessory" ward-winning Vanguard AltaPi tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees. The clever instant-Swell-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patente magnesium die-cast canopy, spiked and rubber feet, non-silp rubberised foam leg warmers, anti-shock column ring - true professional specification tripods! TIPA

#### AltaPRO 263AT Tripod

Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column 05kg

Aluminium 3-section legs, magnesium canopy, standard central column.

Veight: 2.05kg oad: 7.0kg Folded: 63cm Height: 169cm £119.95

Veight: 1.59kg oad: 5.0kg olded: 63cm leight: 181cm

£89.95

Alta+ 233AT

£69.95

Alta+ 234AT

Weight: 1.21kg Load: 3.0kg Folded: 43cm Height: 136cm

£74.95

Aluminium 4-section legs, magner canopy, Multi-Angle-Central-Colu

Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 159cm £129.95

64kg

£99.95

£79.95

Alta+ 224CT Alta+ 235AT

Weight: 0.92kg Load: 3.0kg Folded: 41cm Height: 125cm £179.95

## VANGUARD Special Package Deals

Alta+ 233AT Tripod PH22 Pan/Tilt Head

£79 SAVING

£109 SAVING F

Alta+ 264AT Tripod PH31 Pan/Tilt Head

VANGUARD MONOPODS

AP284 Monopod

£33 95

AP324 Monopod £38.95

CP324 Monopod £89.95

#### VANGUARD HEADS

SBH30 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.22kg

Weight: 0.78kg Load: 5.0kg £39.95 £69.95 410 Geared Head way fluid head, magne spirit level, quick rele

Weight: 1.22kg Load: 5.0kg £34.95 £139.95

selection of the MANFROTTO range

## SBH50 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate

PH21 Pan / Tilt 9 35kg

PH22 Pan / Tilt way fluid head, magnes spirit level, quick releas Weight: 0.34kg Load: 3.0kg £34.95

Weight: 0.25kg Load: 6.0kg £49.95 PH31 Pan / Tilt

vay fluid head, magnes spirit level, quick relea £54.95

PH32 Pan / Tilt vay fluid head, magnesic spirit level, quick release Weight: 0.42kg Load: 5.0kg £54.95

SBH100 Ball Head Lightweight magnesium alloy twin adjuster knobs, 2 spirit levels, quick release plate £64.95

#### TRIPOD BAGS

BAG50 £7.95 BAG60 £8.95 BAG70 £9.95 Durable, lightweight, with shoulder strap.

This is just a small selection of the VANGUARD range

#### SHUTTER RELEASES

#### Hahnel HW433 Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax

Winner of the 2009 Gear of the Year Best Accessory Award!



£59.95



£19.95

## hähnel Pro Remote Special Deal Special Deal Price: £49

## Hahnel Cable Remote Shutter Release novative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, and Pentax.



#### Seculine Twin-1 ISR Interval Shutter Release

The new Seculine Twin-1 ISR is a wired interval shutter release with a built in timer and large, clear, easy to read LCD display. Easy variable interval time setting - from 1 sec to 99 hours, 99 minutes and 99 seconds. Can be set to take up to 9999 shots in one session. Multiple exposure option. Convenient navigation button. Shutter lock for bulb shooting. Half shutter release control. Intuitive beep sound indication. Available for Canon, Nikon, Sony, Fuii, Pentax and Samsung



## TREKKING POLES

## Trek-Tech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with functionality of both a tripod and trekking pole/hiking staff.

functionality of both a tripod and trekking pole/hiking staff. The result is the TrekPod, a lightweight, height-adjustaff. The result is the TrekPod, a lightweight, height-adjustaff. With a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount number of the release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety cip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head securely locks your device to the MagMount ball head sech MagMount ball head supplied with two MagAdapter quick release plates.



#### TrekPod II - £69 95

efined version of the original TrakPod, using aircraft-grade aluminium alloy, it come mplete with a MagMount ball head, weighs 765g, and is capable of supporting a mera system weighing up to 4kg. Maximum height in tripod mode of 148cm, and a scimum height in monopod mode of 158cm. The TrekPod il collapses down to 90cm

#### TrekPod GO PRO - £129.95

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travei case, it is small enough to quality as aircraft hand lugagae. Weighing 794g including the MagMount STAR bail head that comes as part of the package, it is able to support 4kg

TrekPod XL - £259.95

The TrekPod XL is the top lightest TrekPod ever, well the TrekPod GO. It include of the range TrekPod. Utilizing Carbon ghing in at just 480g, yet retaining the s as the larger MagMount PRO ball head MagMount STAR

#### MagMount original MagMount ball d. Weighing in a just 73g, capable of



The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdanter mick

MagMount PRO



MagAdapter STAR



Telephone: 01926 339977 or 0800 1077 211

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#### KOOD

A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.

## **KOOD MONOPODS & TRIPODS**

C324 Monopod Weight: 0.57kg Load: 8.0kg Folded: 54cm Height: 169cm

BH05 Ball Head

Weight: 0.30kg

BH08 Ball Head

Weight: 0.49kg Load: 12.0kg

Veight: 2.17kg oad: 8.0kg olded: 56cm leight: 154cm

A284 Tripod CF284 Tripod

#### KOOD HEADS

BH02 Ball Head BH22 Ball Head Quick release plate, spirit level, 360 degree rota duel control knobs Sliding quick release plate, pirit level, 360 degree rotation, triple control knobs Weight: 0.21kg Load: 6.0kg £22.95

Weight 0.40kg Load: 8.0kg £31.95 BH25 Ball Head

Weight: 0.53kg

£35.95

BH28 Ball Head

Weight: 0.74kg Load: 18.0kg

BH55 Ball Head

Weight: 0.51kg Load: 12.0kg BH58 Ball Head

£49.95

BH52 Ball Head vy duty sliding quick se plate, 360 degree Weight: 0.37kg Load: 8.0kg £33.95

ight: 0.5kg Load: 5.0kg £92.95 For the SLR-ZOOM or FOCUS.

#### gorillapod Trek-Tech OPTERA Gorillapod Original (GP1) Trek Tech Optera 460

The original gorillapod, designed for compact ameras, available in grey, yellow, green, blue, ed and pink. 市MM

Weight: 0.04kg Load: 0.35kg £13.95

Gorillapod SLR (GP2) An sturdier gorillapod, designed to take an SLR camera.
Weight: 0.16kg Load: 0.7kg

£29.95

Gorillapod SLR-ZOOM (GP3) n even sturdier gorlfapod, asigned to take an SLR camera ith zoom lens Weight: 0.24kg Load: 3.0kg

Gorillapod FOCUS

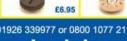
Trek Tech Optera 230

The Optera 460 PRO an extra long 460mm to support up to a 400 coom lens. Uniquely, i

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated a three feet.

£39.95 £37.95

## MagAdapter MagAdapter £5.95





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	E+ £449
EOS 1N RS Body Only	E+ / E++ £449
EOS 1N Body Only	E++ £199
EOS 1 Body UnityEXC	E++ 189-11/9
EOS 3 Body Only	As Seen £99
EOS 5 + VG10 Grip	E++ £79
EOS 5 Body OnlyEx	/ E++ £49-£59
EOS 50E Body Only	E+ / E++ £59
EOS 300 Body Only	E+ £29
15-85mm EEQ IQ I IQM	Ev Damo 9540
17-40mm F4 L USM E++ / I	Aint- £475-£509
17-85mm F4-5.6 IS USM.Ex Demo /	E++ £229-£319
18-55mm F3.5-5.6 IS EFS	E++ £99-£109
18-200mm F3.5-5.6 IS USM	Unused £399
20-35mm F3.5-4.5 USM	E++ £159
24-106-pm E41 IS USM	MINI- 1289-1299
28-80mm F3 5-5 6 FFII	Ext 1399
28-80mm F3 5-5 6 USM	F+ 959
28-135mm F3.5-5.6 IS USME+/	E++ £199-£259
35-106mm F4.5-5.6 USM	E+ £49
50mm F1.2 L USM	E++ £1,099
50mm F1.4 USM	E++ £239
70-300mm F4.5-5.6 DO IS USM	fiet Doon P740
75-300mm F4-5 6 FF	MIII. 5033-5149
75-300mm F4-5.6 IS USM	F++ 9249
75-300mm F4-5.6 USM Exc	/E++ £79-£119
75-300mm F4-5.6 USM III	E++ £119
80-200mm F4.5-5.6 EF II	E++ £59-£69
80-200mm F4.5-5.6 EFII	E++ £59
80-200mm F4.5-5.6 II	E++ £69
80-200mm F4.5-5.6 USM	Mint. 0900
85mm F1.2 L USM MkII	Mint- C1 399
90-300mm F4.5-5.6	E++ £79
90mm F2.8 TSE	E++ £899
100-400mm F4.5-5.6 L IS USM	E++ £949
135mm F2.8 EF Soft Focus	Mint-£249
180mm F3.5 L USM Macro	Mint-£999
300mm F4 L IS USM	E++ 1/99
400mm F2 81 LISM	E- 02 000
400mm F4 IS DO USM	
	F++ 94 499
2x EF Extender MK1	E++ £4,499 Mint- £169
2x EF Extender MK1	E++ £4,499 Mint- £169 E++ £109
2x EF Extender MK1	E++ £4,499 Mint- £169 E++ £109 E++ £449
2x EF Extender MK1. Sigma 1.4x EX Converter. Sigma 8mm F4 EX Fisheye. Sigma 12-24mm F4.5-5.6 EX DG.	E+ £4,499 Mint- £169 E++ £449 Mint- £449
Sigma 1.4x EX Converter Sigma 8mm F4 EX Fisheye. Sigma 12-24mm F4.5-5.6 EX DG. Sigma 15-30mm E3-4.5 EX DG.	E+ £3,299 E++ £4,499 Mint- £169 E++ £409 Mint- £499 E++ £199
2x EF Extender MK1. Sigma 1.4x EX Corverter. Sigma 8mm F4 EX Fisheye. Sigma 12-24mm F4.5-5.6 EX DG. Sigma 15-30mm 13.5-4.5 EX DG. Sigma 17-70mm F2.8-4.5 DC Macro Sigma 27-70mm F2.8-4.5 DC Macro	E+ £4,499  Mint- £169  E++ £449  Mint- £169  E++ £449  Mint- £499  E++ £199  E+ £179  Mint- £250
2x EF Extender MK1. Sigma 1.4x EX Converter Sigma 8mm F4 EX Fisheye. Sigma 15-30mm 145-55 6 EX DG. Sigma 15-30mm 13-54.5 EX DG. Sigma 15-30mm 12-84.5 DC Macro Sigma 24mm F1.8 EX DG. Sigma 24mm F1.8 EX DG. Sigma 24mm F2.8 II.	E+ £4,499  Mint- £169  E++ £449  E++ £109  E++ £449  Mint- £499  E++ £199  E++ £199  Mint- £259  E++ £85
Skips 14x EX Converter Sigma 14x EX Converter Sigma 14x EX Fisheye Sigma 15-24mm F4.5-5.6 EX DG Sigma 15-30mm 13.5-4.5 EX DG Sigma 17-70mm F2.8-4.5 DC Macro Sigma 24mm F2.8 H SC NG Sigma 24mm F2.8 H III Sigma 24mm F1.8 EX DG Sigma 24mm F1.8 EX DG Sigma 24mm F1.8 III Sigma 25mm F1.8	E+ £4,299 E++ £4,499 Mint- £169 E++ £409 E++ £449 Mint- £499 E++ £199 E+ £179 Mint- £259 E++ £85 Mint- £89
Sym 2 FE triender MK Sigma 1 4x EX Converter Sigma Brinn F4 EX Fisheye. Sigma 12-24 mm F4.5-5.6 EX DG. Sigma 13-24 St. EX DG. Sigma 17-70 mm F2.8-4.5 DC Macro Sigma 24 mm F1.8 EX DG. Sigma 24 mm F2.8 II. Sigma 26 mm F2.8 Sigma 25 mm F2.8 Sigma 25 mm F1.8 Sigma 25 mm F2.8 Sigma 25 mm F2.8 Sigma 25 mm F2.8 Sigma 25 mm F2.8 Sigma 25 200 mm F3.5-5.6 UC.	E+ \$3,699 E+ \$4,499 Mint- \$169 E++ \$109 E++ \$249 Mint- \$249 E++ \$199 E++ \$199 E+ \$179 Mint- \$259 Mint- \$259 Mint- \$289 E+ \$285 Mint- \$289 E+ \$279
2x EF Extender MK1. Sigma 14x EX Conventer Sigma 8mm F4 EX Fisheye. Sigma 12-24mm F4-5-6 EX DG Sigma 12-24mm F3-5-6 EX DG Sigma 17-70mm F3-4-5 EX DG Sigma 24mm F2-8-1 EX DG Sigma 24mm F2-8 HI Sigma 25mm F1-8 EX DG Sigma 25mm F1-8 Sigma 35mm F1-8 Sigma 50mm F1-8 Sigma 50	E+ 13,499 E+ 24,499 Mint- 1169 E+ 1109 E+ 12449 Mint- 2449 Mint- 2499 E+ 1179 Mint- 2259 E+ 186 Mint- 189 E+ 179 Mint- 189 Mint- 189 Mint- 249 Mint- 2249
2x EF Extender MK1 Sigma 1.4x EX Converter Sigma 1.4x EX Converter Sigma 18m F4 EX Fisheye. Sigma 182-44m F4.5-5.6 EX DG. Sigma 18-20m 13.4-4.5 EX DG. Sigma 17-70mm F2.8-4.5 DC Macro Sigma 24mm F1.8 EX DG. Sigma 24mm F1.8 EX DG. Sigma 28-000mm F3.5-5.6 UC. Sigma 28-000mm F3.5-5.6 UC. Sigma 28-000mm F3.4-5.0 UC. Sigma 28-000mm F3.4-5.0 UC. Sigma 28-000mm F3.4-5.0 DF. Sigma 28-000mm F3.4-5.0 DF. Sigma 28-000mm F3.4-5.0 DF. Sigma 28-000mm F4.6.3 App EX.	E+ 13,699 E+ 14,499 Mint- 1169 E+ 1109 E+ 1249 Mint- 1499 E+ 1199 E+ 1199 E+ 1199 E+ 1299 E+ 189 E+ 189 E+ 189 E+ 189 Mint- 189 E+ 189 Mint- 189 Mint- 189 Mint- 189 Mint- 189
2x EF Extender MK1 Sigma 14 x EV Corounter Sigma 8 mm F4 EX Fisheye Sigma 8 mm F4 EX Fisheye Sigma 15-24 mm F4 5-5 EX DG Sigma 15-24 mm F2 8-4 5 EX DG Sigma 17-70 mm F2 8-4 5 DC Macro Sigma 24 mm F1 8 EX DG Sigma 24 mm F1 8 EX DG Sigma 24 mm F1 8 EX DG Sigma 25 mm F1 4 EX DG F3M Sigma 25 Sigma 78 25 App EX Sigma 72 200 mm F2 8 App EX Sigma 72 200 mm F2 8 App EX	E+ 13,499 E+ 124,499 Mint- 2169 E+ 109 E+ 1749 Mint- 2499 E+ 1799 E+ 179 Mint- 229 E+ 285 Mint- 289 E+ 286
2x EF Extender MK1  Sigma 1 4x EX Converter  Sigma 8mn F4 EX Fisheye.  Sigma 18m2 F4 EX Fisheye.  Sigma 182-44mm F4.5-6 EX DG.  Sigma 18-30mm 13.6-4.5 EX DG.  Sigma 18-70mm 13.6-4.5 EX DG.  Sigma 24mm 74.5 DC Macro  Sigma 24mm F1.8 EX DG.  Sigma 28-20mm F1.8 EX DG.  Sigma 28-20mm F1.8 EX DG.  Sigma 28-20mm F1.4 EX DC HSM  Sigma 50-500mm F1.4 EX DC HSM  Sigma 50-500mm F1.4 EX DC HSM  Sigma 70-300mm F2.8 Apo EX  Sigma 70-300mm F2.8 Apo EX  Sigma 70-300mm F2.8 Macro	E+ \$3,699 E+ \$1,699 Mint-\$169 E+ \$170 Mint-\$169 E+ \$149 Mint-\$249 E+ \$179 Mint-\$259 E+ \$179 Mint-\$259 E+ \$259
Syma 1-4x EX Converter Sigma 1-4x EX Converter Sigma 1-4x EX Converter Sigma 1-24 mm 74.5-5.6 EX DG Sigma 12-24 mm 74.5-5.6 EX DG Sigma 12-24 mm 74.5-5.6 EX DG Sigma 24-mm 71.8 EX DG Sigma 25-mm 71.8 EX DG Sigma 37-mm 71.8 EX DG Sigma 70-200mm 71.8 EX DG Sigma 70-300mm 71.8 EX DG Sigma 71	E+ 13,699 E+ 124,499 Mint- 1169 E+ 1249 Mint- 2499 E+ 1249 Mint- 2499 E+ 179 Mint- 2259 E+ 285 E+ 179 Mint- 2249 E+ 179 Mint- 2249 E+ 1859
2x EF Extender MK1. Sigma 14x EX Converter Sigma 12x EX Converter Sigma 12x EX Converter Sigma 12x EX Fisheye. Sigma 12x EX Fisheye. Sigma 12x EX	E+ 13,699 E+ 124,499 Mint- 2169 E+ 1709 E+ 1749 Mint- 2499 E+ 1799 E+ 1799 Mint- 2249 E+ 285 Mint- 289 Mint
2x EF Extender MK1 Sigma 1 4x EX Converter Sigma Binn F4 EX Fisheye. Sigma 12:24mm F4.5-5.6 EX DG. Sigma 12:24mm F4.5-5.6 EX DG. Sigma 17-70mm 13:4-4.5 EX DG. Sigma 24mm F1.8 EX DG. Sigma 24mm F1.8 EX DG. Sigma 24mm F1.8 EX DG. Sigma 28-000mm F2.8 H. Sigma 28-000mm F3.5-5.6 UC. Sigma 30mm F1.4 EX DC FSM. Sigma 50-500mm F4.4-5 App EX. Sigma 70-200mm F2.8 App EX. Sigma 70-300mm F2.8 App EX. Sigma 70-300mm F2.8 Moro. Sigma 105mm F2.8 Moro.	E+ 13,699 E+ 124,499 Mint- 1169 E+ 1100 E+ 110
2x EF Extender MK1. Sigma 14x EX Conventer. Sigma 12-24mm F4 EX Fisheye. Sigma 12-24mm F4 EX Fisheye. Sigma 12-24mm F3 EX DG. Sigma 17-70mm F3 EX DG. Sigma 24mm F1 B EX DG. Sigma 24mm F1 B EX DG. Sigma 24mm F1 B EX DG. Sigma 25mm F1 B EX DG. Sigma 25mm F1 B EX DG. Sigma 25mm F1 B EX DG. Sigma 50mm F2 B APO DG HSB. Sigma 50mm F2 B Macro. Sigma 100-300mm F2 B APO DG HSB. Sigma 150mm F2 B APO DG HSB.	E+ 13,239  Mini-1169  Mini-1169  Mini-1169  E+ 1249  E+ 1249  Min-1249  E+ 1779  Mini-1249  E+ 1779  Mini-1249  E+ 1789  Mini-1249  E+ 1889  A E+ 1889  A E+ 1889  A E+ 1889  Mini-1249  Mini-1249  E+ 1889  Mini-1249  SHM-1249
2xt FF Extender MK1.  Sigma 1 4x EX Converter  Sigma 8mm 14x EX Converter  Sigma 8mm 14x EX Fisheye.  Sigma 12:24mm 134:5.5 EX DG.  Sigma 12:24mm 134:5.5 EX DG.  Sigma 17:70mm 134:4.5 EX DG.  Sigma 24mm 18 EX DG.  Sigma 24mm 18 EX DG.  Sigma 25mm 18 EX DG.  Sigma 35mm 18 EX DG.  Sigma 35mm 18 EX DG.  Sigma 10:30mm 18 EX Baron.  Sigma 12:30mm 18 EX Baron.  Sigma 18:30mm 18 EX Baron.	E+ 15,249 Minn: 169 E+ 124,99 Minn: 169 E+ 1249 E+ 1249 Minn: 1249 E+ 179 Minn: 1249 E+ 179 Minn: 1249 E+ 185 Minn: 1249 E+ 185 Minn: 1249 E+ 185 E+
2x EF Extender MK1. Sigma 14 x EV Corounder Sigma 14 x EV Corounder Sigma 18 x EV Corounder Sigma 18 x EV Corounder Sigma 18 x EV Corounder Sigma 12 x EV Corounder Sigma 12 x EV Corounder Sigma 12 x EV Corounder Sigma 2 x EV Corounder Sigma 10 x EV Corounder Sigma 11 x EV Coro	E+ 15.499 Minn: 1:69 E+ 11.49 Minn: 1:69 E+ 1:109 E+ 1:109 E+ 1:49 Minn: 1:69 E+ 1:79 E+ 1:79 E+ 1:79 E+ 1:79 E+ 1:35 Minn: 1:29 E+ 1:35 Minn: 1:29 E+ 1:35 E+ 1:39 Minn: 1:29 E+ 1:35 E+ 1:39 Minn: 1:29 Minn: 1
2x EF Extender MK1	E+ 0.498 Minf- 168 E+ 124,98 Minf- 168 E+ 1249 Minf- 168 E+ 1249 E+ 139 E+ 139 E+ 139 E+ 139 Minf- 289 Minf- 289 E+ 285 Minf- 289 Minf- 289 E+ 1864 E+ 1864 E+ 1868 E+
2x EF Extender MK1.  Sigma 1 4x EX Converter  Sigma 1 4x EX Converter  Sigma 8mm 14x EX Fisheye.  Sigma 12:24mm 14x-5.6 EX DG.  Sigma 12:24mm 14x-5.6 EX DG.  Sigma 17-70mm 13:4.4.5 EX DG.  Sigma 24mm 14x-5.0 EX DG.  Sigma 24mm 18x-8.5 EX DG.  Sigma 24mm 18x-8.5 EX DG.  Sigma 28xmm 18x-8.5 EX DG.  Sigma 28xmm 11x-8 EX DG.  Sigma 28xmm 11x-8 EX DG.  Sigma 28xmm 11x-8 EX DG.  Sigma 30xmm 12x-8 Ax DG.  Sigma 10xmm 14x-8 DG.  Sigma 10xmm 14x-8 DG.  Sigma 10xmm 16x-8 DG.  Sigma 10xmm	E+ 15.498 Minr. 168 E+ 124,498 Minr. 168 E+ 1249 E+ 1299 E+ 1299 E+ 1299 Minr. 2239 Minr. 2239 E+ 1279 Minr. 2239 E+ 1279 Minr. 2239 E+ 1279 Minr. 2239 E+ 1279 E+ 1285 E+ 1279 E+ 1285 E+ 1285 E+ 1285 E+ 1289 Minr. 2289 Minr. 22
2x EF Extender MK1. Sigma 14x EX Converter Sigma 12-48 mm F4 EX Fisheye. Sigma 12-24mm F4 E-5.6 EX DG Sigma 12-24mm F4 E-5.6 EX DG Sigma 13-45 mm 13-4.5 EX DG Sigma 14-70mm 13-4.5 EX DG Sigma 24mm F1.8 EX DG Sigma 24mm F1.8 EX DG Sigma 24mm F1.8 EX DG Sigma 25mm F1.8 EX DG Sigma 35mm F1.8 EX DG Sigma 10-300mm F2.8 Apo EX EX Sigma 10-300mm F2.8 Apo EX DG Sigma 100-300mm F2.8 Apo EX DG Sigma 100-300mm F2.8 Apo EX DG Sigma 15mm F2.8 PG Sigma 15mm F4.8 PG Sigma 350mm F4.8 PG Sigma 35-4.8 PG Sigma 35mm F4.8 PG Sigma 35m	E+ 53.539 Minf- 168 E+ 194,499 Minf- 168 E+ 1190 E+ 1290 E+ 1249 Minf- 289 E+ 139 E+ 139 E+ 139 E+ 139 E+ 139 E+ 139 Minf- 289 E+ 1289 Minf- 1489 Minf- 1
2x FF Extender MK1	E+ 0.489 Minf- 168 E+ 104 Minf- 168 E+ 104 Minf- 168 E+ 1049 Minf- 168 E+ 1199 E+ 1199 Minf- 168 E+ 1199 Minf- 168 E+ 1789 Minf- 1789
2x EF Extender MM1.  Sigma 14x EV Conventer.  Sigma 18mm 14 EX Fisheye.  Sigma 12-24mm 74 EX DG.  Sigma 24mm 71 EX DG.  Sigma 24mm 71 EX DG.  Sigma 24mm 71 EX DG.  Sigma 25mm 71 EX DG.  Sigma 30mm 71 EX DG.  Sigma 30mm 71 EX DG.  Sigma 30mm 72 EX DG.  Sigma 100-300mm 74 EX DG.  Sigma 300mm 54	E+ 05,499 Minf- 168 E+ 194,499 Minf- 168 E+ 1190 E+ 1249 Minf- 249 E+ 1190 E+ 1190 Minf- 259 E+ 1250 Minf- 269 E+ 1250 Minf- 269 E+ 1250 Minf- 269 E+ 1250 E+ 1250 Minf- 269 E+ 1250 E+ 1250 Minf- 1260 E+ 1260 E+ 1260 Minf- 1260 Minf- 1260 E+ 1260 E+ 1260 Minf- 1260 E+ 1260 E+ 1260 Minf- 1260 E+ 1260
2x EF Extender MK1 Sigma 1 4x EX Conventer Sigma 8mm F4 EX Fisbeye. Sigma 12-24mm F4 5-5 6 EX DG Sigma 12-24mm F3 5-5 6 EX DG Sigma 12-24mm F3 5-5 6 EX DG Sigma 13-4 5 DC Macro Sigma 24mm F1 8 EX DG Sigma 25mm F1 8 EX DG Sigma 30mm F1 4 EX DC FISM Sigma 10-300mm F2 8 Apo EX Sigma 70-300mm F2 8 Macro Sigma 100-300mm F2 8 Macro Sigma 100-300mm F2 8 Apo EX HSM Sigma 150mm F3 Apo EX HSM Sigma 150mm F3 Apo EX HSM Sigma 500mm F3 Apo EX HSM Sigma 500m	E+ 03.489 Minf-168 E+ 104.89 Minf-168 E+ 1148 Minf-168 E+ 1148
2x EF Extender MK1.  Sigma 14 x EV Corventer.  Sigma 14 x EV Corventer.  Sigma 15 x EV DG.  Sigma 15 x EV DG.  Sigma 24 mm 12 x EV DG.  Sigma 24 mm 12 x EV DG.  Sigma 25 x EV DG.  Sigma 15 x EV	E+ 15.439 Minf- 168 E+ 164,49 Minf- 168 E+ 164,9 Minf- 168,9 Minf- 168,9 E+ 168,9 Minf-
2x EF Extender MK1. Sigma 1 4x EX Converter Sigma 8mm F4 EX Fisheye. Sigma 12-24mm F4-5-6 EX DG Sigma 12-24mm F4-5-6 EX DG Sigma 13-4 Sigma 12-24mm F4-5-6 EX DG Sigma 14-3 mm 13-4-4 Sigma 12-24mm F1-8 EX DG Sigma 24mm F1-8 EX DG Sigma 24mm F1-8 EX DG Sigma 24mm F1-8 EX DG Sigma 25mm F1-8 EX DG Sigma 35mm F1-4 EX DC FISH Sigma 35-500mm F2-8 AP DG Sigma 100-300mm F2-8 AP DG Sigma 300mm F2-8 AP DG Sigma 300mm F2-8 AP DG Sigma 300mm F3-8 AP DG Sigma 300mm	E+ 53.699 Minf- 1689 E+ 194,99 Minf- 1689 E+ 1199 E+ 1249 Minf- 2899 E+ 1199 E+ 1199 E+ 1239 Minf- 2899 Minf- 2899 Minf- 2898 E+ 1239
2x EF Extender MK1 Sigma 14 x EV Corpuster Sigma 18 x	E+ 0.249 Minf- 1:69 E+ 1:04 Minf- 1:69 E+ 1:40 E+ 1:40 E+ 1:40 E+ 1:40 E+ 1:40 E+ 1:40 Minf- 2:49 E+ 1:40 Minf- 2:49 E+ 1:40 Minf- 2:49 E+ 1:40 Minf- 2:49 E+ 1:40 E+ 1:40 Minf- 2:49 E+ 1:40 Minf- 2:49 E+ 1:40 Minf- 2:49
2x EF Extender MK1. Sigma 1 4x EX Converter Sigma 1 4x EX Converter Sigma 1 224mm F4 5x F8beye. Sigma 1224mm F4 5x F8beye. Sigma 1224mm F4 5x EX DG. Sigma 124mm F4 6x EX DG. Sigma 24mm F1 8 EX DG. Sigma 25mm F1 8 EX DG. Sigma 25mm F1 8 EX DG. Sigma 25mm F1 8 EX DG. Sigma 50 DG. Sigma 5	E+ 05.499 Minf- 1689 E+ 194,99 Minf- 1699 E+ 1249 Minf- 1699 E+ 1249 Minf- 1699 E+ 1799 E+ 1799 Minf- 2599 E+ 1799 Minf- 2599 E+ 1799 Minf- 2599 E+ 1799 Minf- 2599 E+ 1799 E+
2 CF Extender MK1  2 CF Extender MK1  3 CF Extender MK1  3 CF SC	E+ 0.2489 Minf- 1689 Minf- 1689 E+ 1049 Minf- 1689 E+ 1049 Minf- 2689 E+ 1189 E+ 1189 E+ 1189 Minf- 2289 E+ 1289 Minf- 2289 Minf- 22
2x EF Extender MM1.  Sigma 14x EV Conventer.  Sigma 12-24mm 74 EX Fisheye.  Sigma 25mm 71 EX DG.  Sigma 30-30mm 74 EX DG.  Sigma 30-30mm 74 EX DG.  Sigma 10-30mm 72 EX Macro.  Sigma 100-30mm 74 EX DG.  Sigma 100-30mm	E+ 15,249 Minf- 168 E+ 124,49 Minf- 168 E+ 154,94 Minf- 168 E+ 1549 E+ 159 E+ 159 Minf- 289 E+ 159 Minf- 289 Minf- 289 Minf- 289 E+ 158 Minf- 289 E+ 158 Minf- 289 E+ 158 E+ 158 E+ 158 Minf- 289 E+ 158 E+ 158 Minf- 289 Minf- 28
2x EF Extender MK1. Sigma 1 4x EX Converter Sigma 18m 14 EX Fisheye. Sigma 12-24mm F4-56 EX DG Sigma 12-24mm F4-56 EX DG Sigma 12-24mm F4-56 EX DG Sigma 12-30mm 13-4.5 EX DG Sigma 24mm F1.8 EX DG Sigma 24mm F1.8 EX DG Sigma 24mm F1.8 EX DG Sigma 25mm F1.8 Sigma 25e 200mm F3-56 BC Sigma 25mm F1.8 Sigma 25e 200mm F3-56 BC Sigma 25mm F1.8 Sigma 25e 200mm F3-6 DC Sigma 30mm F1.8 Sigma 30-500mm F2.8 Apo EX Sigma 70-300mm F2.8 Apo EX Sigma 70-300mm F2.8 Apo EX Sigma 100-300mm F3.8 Sigma 100-30	E+ 0.4 day Mini- 1:ea E+ 10.4 day Mini- 1:ea E+ 11.4 day E+ 11.9 day E+ 14.4 day E+ 11.9 day E+ 11.9 day E+ 11.9 day Mini- 12.9 day Mini- 12.
EGS 114 E2 Booster  EGS 114 Body Only  EGS 118 Body Only  EGS 118 Body Only  EGS 118 Body Only  EGS 118 Body Only  EGS 126 Body Only  EGS 126 Body Only  EGS 126 Body Only  EGS 226 Body  EGS	E+ 15,249 Minf- 168 E+ 124,49 Minf- 168 E+ 154,649 Minf- 168 E+ 1549 E+ 1549 E+ 1549 Minf- 2249 Minf- 224



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35-105mm F3.5 FD	F+ 979
50mm F3 5 FD Macm	F++ 995
50mm F3.5 FD MacroAs Seen / E++	P20-069
75-200mm F4.5 FD	C30 C50
80-200mm F4 B/lock	E. Det
00-200mm F4 B/IOCK	E+ 103
80-200mm F4 FD	E++ 133
100mm F2.8 B/lockE+	100-1/0
100mm F2.8 FD	E+ 103
100mm F4 B/lock Macro	2++ £199
100mm F4 FD MacroE+ 5	£99-£169
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100-200mm F5.6 B/lockE+ / E++	£39-£49
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100-300mm F5.6 FD	E+ £75
135mm F2.8 FD	E++ £39
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135mm F3.5 FDE++ 200mm F4 FDAs Seen / E++	£20-£35
300mm F2.8 FD I	Fxr. 9850
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Rollei 35S GoldUnus	sed / Mint- 9899-9999
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Rollei 35 Chrome	F_ £190
Rollei 35 LED	F_+ C40
Rollei A110 Camera	Ar Soon \$40
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645 Body Only	E+ £449
35mm F3.5 Distagon	Exc / E++ £799-£1,299
45mm F2.8 Distagon	E++ / New £749-£1,099
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120mm F4 Apo Macro	Mint- £1,199
140mm F2.8 Sonnar	E++ / New £749-£1.099
210mm F4 Sonnar	Mint- £899
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Polaroid Magazine	E+ / New £99-£199
TLA480 Flash	E++ £279
Contax G Series	
G2 + 25-70mm	E+ 5800

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N1 + 24-85mm	E+ / Mint- £399-£699
NX + 28-80mm	E++ / New £399-£499
AX Body Only	Exc / E++ £299-£499
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RX Body Only	As Seen / E++ £179-£299
S2 Titanium Body On	lyE++ £499
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	E+ £195

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159MM Body Only	E++	1103
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70-300mm F4-5.6 AF	E++ / Mint- £449-	9699
80-200mm F4 MM	F+ / Naw P270.	PEQU
80-200mm F4 MM 85mm F1.2 MM (60 Year	Edition) Name Co	Ent
dollilli F1.2 MM (du real	conori)	1,000
85mm F1.4 MM	E++	1335
100mm F2 MM	E++	2693
100mm f2.8 AE Macro	E++ £599-	2649
100mm F2.8 AF Macro	New	rage
100mm F2 F AF	E	CO 40
100mm F3.5 AE 135mm F2 (60 Year Edition		1291
135mm F2 (60 Year Editio	n)Unused £2	2,495
135mm F2.8 AE	E++	£145
135mm F2.8 MM 180mm F2.8 AE	F-	599
190mm F2 9 AE	E. J. Mint. C240.	DEE/
180mm F2.8 MM	E - I Many 2000	DO AL
IBUTITI F2.8 NIM	E+   New 1323	2,042
200mm F2 MM	Mint- £3	3,249
200mm F3.5 AE	As Seen / E++ £149-	£245
200mm F4 MM	F++	P199
200mm E4 AE	E.,	0400
300mm F4 AE 300mm F4 MM	E. INew Poto	1420 POTE 6
300mm F4 MM	E+ / New £349-	2/56
500mm F8 Mirotar Mutar II Converter	New	2649
Mutar II Converter	E++ / New £179-	£249
Mutar III Converter	F+ / New £139-	£190
Localbled Caster Adent	or E.	por
Hasselblad-Contax Adapt FE-1 LCD Viewfinder	51E+	722
FE-1 LCD viewringer	E++	120:
P7 Battery Holder	Ner	v £99
P9 Battery Holder	E++	£129
Right Angle Finder N	Mint	. 080
TLA280 Flash	E. (15et 000	D116
TLAZOU FIRSH	E++ / Mint- 199	7,113
TLA30 Flash	E+/E++£4	1-13:
TLA360 Flash	E+ / E++ £179-	£199
W7 Winder (159MM)	E+	P49
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Canon EOS 1DS MKIII Body OnlyE-	+ £3	.99
Canon EOS 1DS Body OnlyAs Seen / E+ 9	699	

7033	
Canon EOS 1D MkIIN Body Only	E+ £899
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Canon EOS 50D Body Only Canon EOS 30D Body Only	Mint- £629
Canon EOS 30D Body Only	E++ £299-£319
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Canon EOS 10D + Grip Canon EOS 10D Body Only	E++ £179-£199
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Canon EOS 300D + BG-E1 Grip	E+ £169
Canon Powershot G1	As Seen \$59
Canon Angle Finder C	Mint- 9119-9129
Canon BG-E1 Grin (3000)	F+ 945
Canon BG-E2 Grip (20/30/40D)	F+ / F++ 979
Canon BG-E4 Grip (5D)E	+ / F++ 989-999
Canon BG-E5 Grin (500D)	Mint- 979
Canon BG-E5 Grip (500D) Canon BG-ED3 Grip	F++ / Mint- 979
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Epson RD1 Body Only	F++ 5999
Fuii S2 Pm Body Only	F++ 5249
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Kodak Pro SLR/N Body Only Kodak DCS 520 Body Only	As Span F349
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Leica M8 Panda Body OnlyNew £3.39
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Leica MS Black Body Univ E+ (Mint- £1 750-£1 75
Leica M8 Chrome Body OnlyMint- £1,79
Leica M8 Chrome Body Only
Nikon U2X Body OnlyE+ / Mint- £/99-£94
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Nikon D1 Body OnlyE+ £24
Nikon D300 Body OnlyE++ £849-£94
Nikon D200 Bodý OnlýE++ £399-£49
Nikon D100 + MB-D100 E+ £23
Nikon D100 Body Only
Nikon D90 Body OnlyE++ £53
Nikon D80 Body OnlyE++ £349-£35
Nikon MB-D100 Grip (D100) As Seen / E++ £45-£8
Nikon MB-D200 GripE++ £7
Nikon Coolpix 3500E++ £3
Nikon MB-0200 Grip         E++ \$7           Nikon Coolpix 3500         E++ \$3           Nikon Coolpix 7600         E++ \$4           Nikon Coolpix 990 + FC-E8 + EC-E63As Seen \$12
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Olympus E1 + HLD2 GripΕ+ £27
Olympus E1 BodyE++ £18
UMmous E-P1 + 14-42mm E++ £44
Olympus FL14 FlashgunMint- SS
Olympus FL-50R FlashMint- £29
Olympus FS-FP1 Flash BracketE++ £19
Olympus SRF-11 Ringtlash Set
Olympus VA-1 Hight Angle FinderE++ 13
7-14mm F4 Zuiko
8mm F3.5 Zuiko fisheyeMint- £44
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14-42mm F3.5-5.6 ZuikoUnused £14
14-54mm F2.8-3.5 ZuikoE++ £29
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40-150mm F4-5.6 ZuikoUnused / New £79-£13
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50mm F2 Macro Zuko E++ £296 Sigma 24mm F1.8 E DO E+ £266 Sigma 30mm F1.4 DC HSM E++ £246 Sigma 50mm F1.4 DC HSM Mint £484 Leica 25mm F1.4 DG HSM Mint £484 Leica 25mm F1.4 DG HSM Mint £489 Panssonic L1 + 14-50mm F2.8-3.5 E++ £389 Panssonic L1 + 14-50mm F2.8-3.5 E++ £389 Panssonic L1 + 14-50mm F2.8-3.5 E++ £389 Panssonic L1 + 14-50mm F2.8-3.5 Mint £478 Pantas £4000 - D-BG3 Grip Mint £478 Pantas £4000 - D-BG3 Grip Mint £478 Floot M 2200 - Finder Mint £478 Signa Df1 - Finder Mint £478 Signa Signa Signa Signa Signa Signa Signa Signa Signa Signa Si			
Sigma DP1 + Finder	Sigma 24mm F1.8 E DG Sigma 30mm F1.4 DG HSM. Sigma 50mm F1.4 DG HSM. Leica 25mm F1.4 D Summilux. Panasonic L1 + 14-50mm F2.8-3.5 Pentax K200 + D-BG2 Grip Pentax K200 + D-BG3 Grip Pentax D-BG3 Grip Ricch GX200 + Finder	E++ .Mint- .Mint- E++ .Mint- E++ Mint	£269 £249 £499 £599 £479 £299 - £79
Sony HVL-F36M FlashE++ £119	Pentax K20D + D-BG2 Grip Pentax K200D + D-BG3 Grip Pentax D-BG3 Grip Ricoh GX20D + Finder Ricoh GX20D + Finder Ricoh GX10D + VF Finder	E++ Mint £249 New	£479 £299 - £79 £399 £220
	Sony HVL-F36M Flash	E++	£119

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GX680 MkIII Complete	
80mm F5.6 GXM (680)	
135mm F5.6 GX (680)	
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Mkll Mag + 120 Insert (680) Mkll Mag + 220 Insert (680) Mkll Mag + 120 Insert (680)	Exc / Mint- £49-£199
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501CM Complete	E - 2000
501C Complete E	/E., 0700.01.000
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500CM Complete 500ELX Black Body Only 500EL Body Only 201F Complete	E+ 1089-1009
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2000FCW Complete	E+ £699
2000FCW Complete 30mm F3.5 Cfi Fisheye 40mm F4 CF FLE Exc 50mm F4 C Black E	E++ £3,299
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50mm F4 C Chrome	E+ £449
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2xE Converter	E++ £399
Cambro 2x Converter Komura 2x Converter Vivilar 2x Converter 12 On Magazine 70 Chrome Mag. A12 Black Mag. As S A12 Chrome Mag. A15 Chrome Mag. A15 Chrome Mag. A15 Chrome Mag. A24 Chrome Mag. A24 Chrome Mag. A24 TCC Black Mag. E16 Chrome Mag. E16 Chrome Mag. E16 Chrome Mag. E16 Chrome Mag.	E++ 260
Komura 2x Converter	E+ Σ59
Vivitar 2x Converter	E+ / E++ £49-£79
12 On Magazine	As Seen £59
70 Chrome Mag	E+ / E++ £69
A12 Black MagAs	Seen / E+ £79-£99
A12 Chrome MagAs 5	Seen/E++ £59-£149
A16 Chrome Mag	E++ 599-5149
A16S Chrome Mag	E+ 969
A24 Black Man	F+/F++ 949-9145
A24 Chmme Man	Exc/Mint- 949-9125
A24 TCC Black Man	F+ C139
F16 Chmma Man	Mint. £279
Polapius Mag	E++ 089,079
Polarnid 100 Man	E+ 005-075
Polaroid 90 Mag	E 035
Evidentian Tube (40000)	E D45
Extension Tube (40630)	E. (E., P35
Extension lube 10	E+ / E++ 130
Extension Tube 21	E++ £35
Extension Tube 32E	E++ £/5
Extension Tube 55	E++ £35
D Flash	E+ £199
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Meter Prism	As Seen £49
PM Prism PM5 Prism PM90 Prism	E+ £149
PM5 Prism	E++ £249
PM90 Prism	Mint- £299
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H2 Body Only	E++ £999
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bony SW45 Field CameraE	++ £	1,599
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90mm F6.8 Grandagon NE++ / Mint- !	£399-	£499
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150mm F5.6 Sironar N	.E++	£249
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Linhof 6x6cm RollexAs Seen £75
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E+ £109-£125
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E++ £17:
Linhof 6x6cm Rollex6x7cm Super Rollex (\$23)
E++ £325
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240mm F5.6 Sináron S 240mm F6.3 ED T 300mm F5.6 Symmar S 420mm F9 App Ronar Arca 6x7 Ri/Filolder Arca 6x7 Ri/Filol

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M6 Jubilee Set	Unused £4,999
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24mm F2.8 Asph M Black 6bit	E., 01.000
20mm F2 Apply M Discle	Mint C1 600
28mm F2 Asph M Black	/E 0000 0000
35mm F2.8 Uniome (M3)E+	) E++ 1288-1325
35mm F3.5 Chrome (M3)	E+ £299
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Mindla 40mm F2 M	E++ 1249
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mm F2.8 ROME++ / Mint- £599-£699	
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90mm F2.8 G



























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18-70mm F3.5-4.5 G AFS ED DX		-
18-70mm P3.5-4.5 G AFS DX E+/E++ 18-105mm P3.5-5.6 G AFS DX 18-135mm P3.5-5.6 G AFS DX E++ 18-200mm P3.5-5.6 G AFS DX DX ED VP 24mm P2.8 AFD 24-50mm P3.3-4.5 AFD 24-50mm P3.3-4.5 AFD 24-50mm P3.3-4.5 AFD 24-20mm P3.5-6.5 ED AFD 24-20mm P3.5-6.5 ED AFD	£149	£159
18-105mm F3.5-5.6 G AFS DX	E++	£149
18-135mm F3.5-5.6 G AFS DXE++	£159	£169
18-200mm F3.5-5.6 G AFS DX ED VR	E++	£399
24mm F2.8 AFD	E++	£239
24-50mm F3.5-4.5 AFD	.E++	£149
24-50mm F3.3-4.5 AFN	E+	£109
24-120mm F3.5-5.6 ED AFD	E+	£159
24-120mm F3.5-5.6 G AFS ED VRE++	£389	£449
28-80mm F3.5-5.6 AFD As Seen / E-	++ £4	9-£79
35mm F2 AFD E++ 55-200mm F3.5-5.6 AFS DX G	£189	£199
55-200mm F3 5-5 6 AFS DX G		
Ex Demo / E++	£119	£129
70-200mm F2.8 G AFS ED VR		
70-300mm F4-5.6 AFG	199-9	1.249
70-300mm F4-5.6 AFG	E+	+ £89
70-300mm F4-5.6 ED AFD. E++	£159	£179
80-200mm F2.8 ED AF	E+	£399
80-200mm F2.8 ED AF	2899	£949
85mm F2.8 AFD PC 105mm F2.8 AFD Micro	E++	₽849
105mm F2.8 AFD Micro	Mint-	2449
180mm F2 8 FD AFD	F++	P499
TC20Ell Converter	F	P240
Quantary 70-210mm F4-5.6	E	+ £49
Sigma 15mm F2.8 D EX DG Fisheye	E+	£349
Sigma 18-35mm F3.5-4.5 Asph	.E++	£119
Sigma 20mm F1.8 DG RF	F++	P299
Sigma 30mm F1.4 DC EX HSM Sigma 50mm F2.8 EX Macro	E++	2279
Sigma 50mm F2.8 EX Macro	E++	£179
Sigma 50-500mm F4-6.3 Apo HSM D Sigma 50-500mm F4-6.3 Apo HSM D Sigma 70-210mm F2-8 Apo Sigma 70-200mm F4-5.6 Apo DG Sigma 70-00mm F4-5.6 Apo DG	E++	1699
Sigma 50-500mm F4-6.3 Apo HSM D	E++	1696
Sigma 70-210mm F2.8 Apo	E+	£299
Sigma 70-300mm F4-5.6 Apo DG	.E++	£109
Sigma 70mm F2.8 FX DG Macm	Mint-	£289
Sigma 80-400mm F4.5-5.6 App DG OS	E+	TODE
Sigma 100-300mm F4 D Apo EX HSM	E+	1696
Tamron 14mm F2.8 SP AF	New	2599
Tammo 17-50mm F2 8 XB Di II	F++	£23

18mm F2.8 AFD ......E++ £799

Tokina 10-17mm F3.5-4.5 DX		TX
		New £400
Tokina 12-24mm F4 Pro DX		Mint- £349
Tokina 50-135mm F2.8 ATX		
DW20 Waist Level Finder		
DW4 Waist Level Finder		Mint- £85
MB10 Grip (F90/X) MB15 Grip (F100)	E+/E	++ £35-£50
MB15 Grip (F100)	E++/N	fint £39-£69
MB16 Gnp (F80)	.As Seen / b	++ £19-£29
SB20 Speedlight	E	++ £39-£49
SB21A Macro Speedlight		Mint £225
SB21B Macro Speedlight	E+	£149-£179
SB22S Speedlight		E++ £49
SB23 Speedlight		E++ £39
SB29S Speedlight Macro		E++ £199
SB30 Speedlight		++ £35-£39
SB50DX Speedlight	E	++ £69-£79
SC24 Flash Cord		Mint-£25

10mm F2.7-3.5 SP....... 210mm F2.8 SP AF LD . mm F3.5 SP Di Macro... x Pro300 Converter...



			35-70mm F3.5-4.5 2
	F3T Champagne Body Only	E++ £550	35-70mm F4 Zuiko.
	F3P + MD4 Motordrive	E++ £449	35-105mm F3.5-4.5
	F3HP + MD4 Motordrive	E++ £499	38mm F3.5 Macro 2
	F3HP + MF14 Databack	E+ £249	50mm F2 Macro Zu
	E3HP Body Only	Ew. (F+ £140-£160	50mm F3.5 Zuiko M
	F3 + MF14 Databack	F+ £219	50-250mm F5 Zuko
	F3 Body Only As	Seen / Exc F79-F149	65-200mm F4 Zuiko
	F2A Black Body Only	Evc £199	75-150mm F4 Zulko
	F2A Chrome Body Only	F+ 6330	80mm F4 Auto Mac
	F2S Black Body Only	F_ £100	80mm F4 Macro Zu
	E2 Distance : E0mm E1 4 Bod	Cook Met Cook	100-200mm F5 Zuik
	F2 Photomic + 50mm F1.4 Bod F Photomic FTN + 50mm F1.4	y Orlyiniii 1000	135mm F4.5 Macro
	E4	/ Misst 0400-04-200	
	EMOA Plant Party Only	F P220 P200	135mm F4.5 Zuiko I
	FM3A Black Body Only FM3A Chrome Body OnlyE	E++ 1025-1055	180mm F2.8 Zuiko.
	FMSA Chrome Body OnlyE	++ ) MITI- 1329-1399	300mm F4.5 Zuiko.
	FM2T Titanium Body Only	E- 0450 0470	400mm F6.3 Zuiko
	FM2N Chrome Body Only	E+ £ 159-£ 1/9	600mm F6.5 Zuiko.
	FM2 Chrome Body Only	E+ 1149	2xA Converter
	FM Chrome Body Only	E+ £109	Autobellows + Relea
	FA Black Body Only	E+ £145	Auto Extension Tube
	FA Chrome Body Only	E+ £109	Auto Extension Tube
	FE2 Black Body Only	E+ £195	65-116 Exten Tube
	FG Chrome Body Only	E+ / E++ £65-£89	Varimagnitier
	18mm F3.5 AIS		250 Film Back
	24mm F2.8 Al		Handy Copystand
	24mm F2.8 Al'D	E+ £149	F280 Flash
	24mm F2.8 AIS	Unused £450	T10 Ringflash
	28mm F3.5 PC Shift	E+ £449-£450	T20 Flash
	28mm F4 PC Shift	E+ / E++ £299-£395	T28 Twin Flash
	35mm F1.4 AIS	Unused £699	T32 Flash
	35mm F2 Al	As Seen £85	Winder 2
	35mm F2.0 AIS	Unused £450	WHOU E
	35mm F2.8 Al	As Seen £69	Pentax 645
	35mm F2.8 AIS	F++ £149	remax 043
	35mm F2 8 PC Shift	F++ \$245-\$299	4
	35-70mm F3 3-4 5 AJS	F+ 659	1
	35-105mm F3.5-4.5 AIS	Fyc / F++ £89-£149	,
	36-72mm F3.5 Series E	F+ \$45	,
	43-86mm F3.5 Auto	Unused £175	28
	45mm F2 8 D	Mint. 0240	
	45mm F2.8 P	upad / E+ 0125-0350	•
	50mm F1.8 Al	E+ 040	
	55mm F2.8 AIS Micro	E P170	645N + 45-85mm F
	55mm F3.5 Auto SP Micro	Linuned C100	645N Complete
	EEmm E2 E Non Al Micro	Ulluseu £ 199	45mm F2.8 A
	55mm F3.5 Non Al Micro 80-200mm F4 AIS	E. J.E 0405 0440	45mm F2.8 FA
	85mm F2.0 AIS	Linuxed 0300	45-85mm F4.5 FA
	100 000 FF 0 AIO		40-00IIIII F4.0 FA
	100-300mm F5.6 AIS 105mm F2.8 AIS Micro	E+ £1/9	55-110mm F5.6 FA. 75mm F2.8 Leaf Sh
	IUSMIN F2.8 AIS MICTO	E++ / MINI- 1399	
	105mm F4 Al Macro 120mm F4 Medical	Mint- £199	80-160mm F4.5 A
			120mm F4 A Macro
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135mm F2.8 AIS	As Seen / F+ F59-F96
135mm F2.8 Auto O	Unused 9250
135mm F2.8 Auto Q 135mm F2.8 Non Al	As Seen / Exc £45-£49
135mm F3.5 Al	As Seen 959
135mm F3.5 Al 135mm F3.5 Auto Q	Unused £179
180mm F2.8 ED AIS	F+ £296
200mm F4 Auto Q	Unused £196
180mm F2.8 ED AIS	E+ / E++ £399-£496
400mm F5.6 IFED AIS	E+ £399
TC200 Converter	E+ / E++ £59-£69
TC201 Converter	E++ £89-£129
TC300 Converter	As Seen / Mint- £75-£99
20mm F3.5 (Nikonos)	E++ £149
400mm F6.3	E+ £36
300mm F2.8 AT-X AIS	E++ £479
70-210mm F4-5.6	As Seen £15
50mm F1.4 ZF	Ε++ £449
50mm F2 ZF Macro	E++ £649
DW1 Waist Level Finder	E++ Σ68
DA2 Sports Finder	Exc / E+ £75-£129
DE1 Chrome Prism	Mint £25/
DE2 Prism	E+ £36
DR3 Right Angled Finder	E+ 269
DW3 Waist Level Finder	Mint £75
DW4 Magni Finder	Ε++ £125
MD11 Motordrive	As Seen / E+ £35-£99
MD12 MotorDrive	Exc / E++ £39-£85
MD14 Motordrive	E++ £49-£59
MD15 MotorDrive	E+ £39-£45
MD4 Motordrive	Exc / E++ £49-£145
PB4 Bellow + PS4 Copier	E++ £196
PF2 Focus Stage	E+ £89
PK13 Extension Tube	E++ £36
PN1 Extension Tube	E+ £35
Repro Kit Model PF	Mint- £499



Terence Spenser F Photomic + 135/3.5E+ £1,749 Terence Spenser F Photomic F + 50mm F2
Exc £1,999
NASA F2S Black + Drive + 55mm F3.5 E+ £2.399
NASA F Photomic FTN + 50mm F1.4E++ £2.199
NASA 35mm F2.8 Non AIΕxc £199
NASA 600mm F5.6 IFED AIExc £799
National Guard Nikkormat FS + 50/2E+ £549
NYPD F Photomic + 50mm F2 E+ £699
NYPD Nikkormat FTN + 135/3.5E++ £499
U.S.Army F Photomic FinderE+ £229

Olympus	
OM4Ti Black + 50mm F1.8	E* 6200°6340
OM4Ti + R/Databack 4	F+ 0300
CMA Block Book	Ev. 0100
OM2SP Black + 50mm F1.8. OM2N Chrome Body OM2 Black Body	F++ 0140
OM2N Chrome Body	Ac Seen / F+ P50-P85
OM2 Black Body	F4 970
OM2 Chrome Body	F_ 079,089
OMAN Black Body	F <sub>4</sub> 979
OM40 Black Body OM30 Chrome + 50mm F1.8	As Seen Seq
OM10 Chrome + 50mm F1.8 OM10 Chrome Body	E44 060
OM10 Chrome Body	Eyr / E <sub>4</sub> (29-039
21mm F3.5 Zuiko	F± F200
28mm F3.5 Zuiko	F+ P49-P55
35mm F2.8 Zuiko Shift	F4 / F44 £340,£300
35-70mm F3.5-4.5 Zuko	F++ P49-P95
35-70mm F4 Zuiko	Eye 030
35-105mm F3.5-4.5 Zuiko	F→ C00
38mm F3.5 Macro Zuiko	F++ F200
50mm F2 Macro Zuiko	F+ F320
50mm F3.5 Zuiko Macro	F_ 000
50-250mm E5 7uko	E++ P3/10
50-250mm F5 Zuko	E+ (E++ 0100,0150
75-150mm F4 Zuikn	E+ 540
80mm F4 Auto Macro Zuiko . 80mm F4 Macro Zuiko	F4 0225
80mm F4 Macm Zukn	F+ / F++ 0150,0100
100-200mm F5 7uikn	F+ (F++ 060
100-200mm F5 Zuiko 135mm F4.5 Macro Zuiko	Evr / E+ P120-P130
135mm F4.5 Zuiko Macm	E++ F240
135mm F4.5 Zuiko Macro 180mm F2.8 Zuiko	F+ / F++ P3/10-P/100
300mm F4.5 Zuiko	F4 01/10
400mm F6 3 Zuiko	F±+ 0500
400mm F6.3 Zulko	E_ 0500,0840
2v4 Convertor	E4 080
Autobellows + Release Auto Extension Tube 7	F44 C110
Auto Extension Tube 7	F+ / Mint- 019-025
Auto Extension Tube 14	E++ 525
65-116 Exten Tube	
Varimannifiar	E. (Mint. 0/10,000
250 Film Back I	Inused / F++ 595,5195
Handy Convetand	F++ 539
F280 Flash	F+ / F++ 075-079
250 Film Back	F+ / F++ 975-9195
T20 Flash	F+ / F++ P9-P25
T28 Twin Flash	F++ P125
T32 Flash	F+ / F++ £25-£55
Winder 2	F+ £15-£19
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Pentax 645



645N + 45-85mm F4 FA	E++ £799
645N Complete	
45mm F2.8 A	E+ / E++ £199-£225
45mm F2.8 FA	
45-85mm F4.5 FA	E++ / New £449-£699
55-110mm F5.6 FA	
75mm F2.8 Leaf Shutter	E+ £149
80-160mm F4.5 A	E+ / E++ £369-£399
120mm F4 A Macro	E++ £299-£349

150mm F2.8 FA	E++ \$299
150mm F3.5 A	
200mm F4 A	
200mm F4 FA	
300mm F4 EDIF A	
400mm F5.6 EDIF FA	
120 Insert	
220 Insert	
Auto Bellows	
Finder Magnifier	E+ £45

Ex Demo £39
E+ £4
F 0=
E++ £74
E+ £3
Exc £19
E+ \$27
rE+ / E++ £399-£65
E++ £27
Seen / E++ £159-£29 E++ £499-£5
E++ £499-£54
Mint- £35
Eve JE - P400 P64
E++ 964
E++ \$249-\$2
E+ £14
Exc / E++ £139-£24
E+ / E++ £139-£19
E++ £3
Seen / E++ £199-£3
E++ £4
E++ £749-£89
E++ £2,9
E++ £2,29
E++ £25
E+ £17
Exc £
Exc £
E+ £
E+ £14
E++ Pi

Pentax AF - Please Phone ntax Manual - Please Poh Projectors - Please Phone

#### Rollei 6003/6/8



6006A: Complete	
6008AF Body Kit	New £3,450
6008 Complete	E+ 9629-9649
6006 Mk2 Complete 6006 Mk1 Complete	E+ £449
6006 Mk1 Complete	E+ / E++ £369-£499
50mm F4 HFT	Exc / E++ £299-£399
50mm F4 PQ	E+ £650
50mm F4 PQ EL	E++ £599
120mm F4 PQS Macro	Ex Demo £1 299
120mm F5.6 HFT	F++ £399
150mm F4 HFT	Fxc / F++ £199-£299
150mm F4 PO	F++ 9650
150mm F4 PQ 150mm F4 PQS	E++ 9650
180mm F2.8 PQ 250mm F5.6 HFT	F++ £1 099
250mm F5.6 HFT	F++ 9399
250mm F5.6 POS	F+ 0640
250mm F5.6 PQS	F+ / F++ 9499-9549
2x HFT Converter	F+ /F++ 989-9119
120 Insert	F+ / New 920-969
120 Magazine (6006)	E. / E 070.0106
120 Magazine (6008). 120 Magazine (6x4.5) 6008. Polaroid Mag 6008. Polaroid Mag SLX/6002/3 45 Degree Prism	E+ / E++ £125-£149
120 Magazine (6x4.5) 6008	E++ £199
Polamid Mag 6008	F+ / New £139-£199
Polaroid Mag SLX/6002/3	E++ £85
45 Degree Prism	E+ / Mint- £179-£269
Bav6 50mm Hood	E+ £25
Bay6 50mm Hood Bay6 80-250mm Hood	E+ £25
Extension Tube ET17 Extension Tube ET34	E++ £99
Extension Tube ET34	E++ £85
FM1 Flashmeter	New £199
Master Control	E++ £199
SCA356 Flash Adapter	E++ £35
Rollei SL66/E/SE	
40mm F4 Distagon	E++ 9750
50mm F4 Distagon	E++ £349

Rollei SL66/E/SE	
10mm F4 Distagon	E++ £750
Omm F4 Distagon	E++ £34
30mm F2.8 Planar	E+ £14
120mm F5.6 S Planar	Exc £395
50mm F4 L/Shutter	E++ £499-£79
150mm F4 Sonnar	
ex Converter	E+ £179
120/220 Magazine	
15 Degree Prism	E+ £7
Magnifying Hood	Exc £9
Rollei Twin Lens	
8F Aurum	F++ P1 000

Voigtlander	
Bessa R4A Black Body Only. Bessa R3A Black Body Only. Bessa R2M + 50mm F2	E++ £499
Bessa R3A Black Body Only.	E++ £399
Bessa R2M + 50mm F2	Mint- £849
Bessa R2 Olive Body Only	E++ Ω299
Bessa R2 Olive Body Only Bessa T Black Body Only Bessa T Chrome Body Only 12mm F5.6 + Finder	E++ £179
Bessa T Chrome Body Only	Mint- £179
12mm F5.6 + Finder	E++ / Mint- £449-£499
15mm F4.5 + Finder	Mint- £299
21mm F4 + Finder	F++ £219
25mm F4 + Finder	E++ / Mint- £239
28mm F1 9 Ultron	F++ (Mint, 9249,9269
50mm F1.5 Nokton	E++ £349
75mm F2.5 Color Heliar	E++ £239
90mm F3.5 Apo Lanthar	E++ £239
15mm D Black Finder	Mint- £99
50mm F1.5 Nokton	Mint- £109
AngleFinder + 21mm Attachm	entMint-£119
T Winder	E++ £79

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White Balance - Auto, Outdoors, Cloudy, Incandescent Lamp

Fluorescent Lamp • Manual Settings • White balance bracket function. • Output - RAW, JPEG. SRP £399. FFORDES PRICE £299.00



GRD II CREATIVE SET Details as above with the addition of.... ● Wide Conversion Lens (GW-1) ● External View Finder (GV-1) ● Hood & Hood Adapter (GH-1) ● Camera Case (GC-1)

Neck Strap (GS-2) SRP £599. FFORDES PRICE £449.00



GX100 + VIEWFINDER • 10 Megapixel • 3x Optical wide angle zoom (24-72mm on 35mm) ● RAW mode ● Auto plus

64-1600 ISO ● 2.5" LCD ● Auto, on, off, red-eye, soft & slow synch flash modes ● Vibration correction ● fast start-up time and long battery life. SRP £369. FFORDES PRICE £219.99



● 9.29 Megapixel CMOS sensor ● 7.1x Optical zoom (28-200mm on 35mm) ● 920,000 dot 3\* LCD ● Dynamic range double shot mode ● Multi target AF mode ● Multi-pattern auto white balance ● Electronic level meter ● Face recognition ● Vibration correction Movie mode with sound • Approx weight 180g camera only.

FFORDES PRICE £199.00



R10 • 10 Megapixel • 7.1x Optical zoom (28-200mm on 35mm) • 3" 460,000 dot LCD • Metering - Multi (256 segment) Center weighted, Spot ● Movie mode with sound ● Electronic level Approx weight 168g camera only.

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Primus AW Blue Holds Pro Digital SLR with 70-200 F/2.8; 1-2 extra lenses, cords and outdoor accessories.

**SRP £159** 





Edit 140 Holds Digital SLR with 1 - 2 lenses (18-5/55-200mm).

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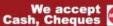
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Nikon S2 + 5cm f1.4 Nikkor-S.C.	Exc	£490	Brand New 28mm (3.5 PC (Price includes VAT)	NEW	£950					Mint	£1490
Nikon F + Eye-Level Finder Chrome #6452xxx	Exc+	£350	Carlot and	NEW	£690	(mon to min scargo, oriest topos sectorions	Mint-	£2190		Mint-	£1390
Nikon F + Eye-Level Finder & F-36 Motor #6503xxx	Exc++	£550		NEW	£320	remail are found and a sound to a second		£750		Exc+	£1250
Nikon F + Eye-Level Finder Chrome #6840xxx	Exc+++	£450	8mm f8 Nippon Kogaku with v/finder #883xx	Exc+	£850	this is a constant of the cons	Exc++	£320	Leica M6 0.85 Black #2424xxx Rare Pre-TTL 0.85 Body		£850
Nikon F + Eye-Level Finder Chrome #7059xxx	Exc	£230	15mm (3.5 AIS #180xxx	Exc++	£750	THINGS TO SECTIONAL	Mint-	£190	Leica M5 Black #1705ioxx Wetzlar	Exc	£790
Nippon Kogaku Waist Level Finder	Exc++	£80	20mm f2.8 Nikkokr-UD Al Converted #187xxx	Exc++	£350	THINGST F. THIS	Exc++	£120		Exc++	£890
Nikon F2 Nikon F2 F2 F2 F2 F2 Nikon F2 with DE-1 Chrome #7672xxx	F2 Exc+++	F2 £450	24mm f2 AI #181xxx	Mint-	£420	THIRD TO DON'T HIS THE TO HELD THIN	Mint	£450		Mint-	£90
Nikon F2 with DE-1 Chrome #8003xxx	Exc+++		24mm f2 AIS #663xxx	User	£290	THEORY ED IT ENDON	Mint-	£370		Mint	£100
Nikon F2 with DE-1 & Photomic DP-11 head plus	LACTOR	1430	24mm f2.8 AIS #824xxx	Exc++	£170	rotalini Etoora o on rianoje					
MD-2 & MB-1 Chrome #7826xxx	Exc++	£490		Mint-	£90	7-91110 12.070 5 65	Mint	£790		Exc+++	
Nikon F2AS with MD-2 & MB-1 Black #7920xxx	Lane .	2100	Vivitar 28mm f2 Al	Exc++	£130		Mint-	£220		Exc	£550
Heavy wear on camera base otherwise very clean	Exc+	£490	28mm f2 AIS #580xxx	Exc+++		TOOTHIN TE PAR DO	Exc+	£550	Leica M2 #1050xxx	Exc	£430
Nikon F2AS Black #7782xxx	Exc	£270			£390	roomin term is do (sonos)	Mint	£650	Leica M2 #1051xxx	User	£390
Nikon F2AS Black #7937 Brassy	User	£220	28mm f4 Perspective Control	Mint-	£550	Toomin Lora Lo	Exc+	£270	Leica M2 heavily used Sold	Ugly	£290
Nikkormat Nikkormat Nikkormat	Nikkor	rmat	35mm f1.4 AIS #436xxx Sold	Exc+++	£390	roommitteere to	Mint-	£350	Leica MD	Exc++	£390
Nikkormat FT Black New mirror foam #3822xxx	Exc++	£120	35mm f2 AI #171xxx Sold	Mint-	£190	180mm f2.8 AF-D (boxed)	Mint	£450	Reid II with Taylor Hobson 2inch 12 in Original Box Rare		£1790
Nikkormat FT2 Chrome #5099xxx Sold	Exc+++	£130	35mm f3.5 PC #108xxx Very early Nippon			300mm f2.8 AF ED + hood	Mint-	£1590	Reid III with Taylor Hobson 2inch f2 & Original ERC	Exc++	£950
Nikkormat EL Black #5591xxx	Exc+	£130	Kogaku Perspective Control; Chromel filter rim	Mint-	£450	300mm f2.8G AF-S II + hood & Soft pouch			Leica Illg #827xxx	Mint-	£990
FM FM2 FA F3 FE2 FM2n F3 FE	FM3A	FM2	50mm f1.4 Al #415xxx Sold	Exc+++	£170	Special Light Grey Finish	Mint.	£2850	Leica IIIg #961xxx	Exc+++	£890
Nikon FM2T #T9003xxx	Exc	£390	50mm f1.4 AI #424xxx	Exc++	£150	300mm f4G AF-S ED (boxed)	Mint	£770	18mm f3.8 Super-Eimar-M ASPH + hood & UV/IR filter	Sold	£1450
Nikon FM2T #T9015xxx	Exc++	£470	55mm f2.8 AIS Macro #231xxx	Mint-	£170	12-24mm f4G AF-S DX	Mint-	£550	21mm f2.8 Elmant-M + V/finder #33633xx	Mint-	£1150
Nikon FM2n Chrome #7457xxx New mirror foam	Exc+	£230	85mm f1.4 AIS	User	£390	17-55mm f2.8G AF-S DX + hood (boxed)	Mint	£690	21mm f2.8 Elmart-M + hood & V/finder #33636xx	Mint-	£1250
Nikon FM2n Chrome #7659xxx (boxed)	Exc++	£250	105mm f2.5 Al + hood #844xxx Sold	Mint-	£190	Sigma 17-70mm f2.8-4.5 DC Macro + hood	Exc++	£160	21mm f3.4 Super-Angulon Chrome #2035xxx	Exc+	£750
Nikon FM2n Chrome #8002xxx (boxed) Nikon FM2n Chrome #8510xxx	Nr. mint	£300 £270	105mm f2.5 AIS 1004xxx	Exc	£150	18-135mm f3.5-5.6G AF-S DX	Mint	£160	21mm f4 Super-Angulon #1676xxx Rare	Exc+++	£850
Nikon FM2n Black #7376xxx slightly brassy	Exc+++ User	£180	105mm f4 Al Macro #204xxxx	Exc++	£250		Mint-	£370	26mm f2.6 Elmant-M + hood #3439xxx	Exc+++	£750
Nikon FM2n Black #7503xxx Signily Grassy Nikon FM2n Black #7503xxx New mirror foam	Sold	£170	105mm f4 AIS Macro #204xxxx	Exc+++	£290		Mint	£390		Mint-	£890
Nikon FM2n Black #7515xxx	User	£160	135mm f2.8 AIS #958xxx	User	£80	TO ECONTIN TOLO OTOLOTA O DIA PIE - HONG	Exc++	£250	50mm ff.4 Summlux Chrome #1927xxx	Exc+	£790
Nikon FM2n Black #7541xxx	Exc+	£230	135mm f3.5 Nikkor-Q AI Converted #968xxx	Exc++	£70		Mint-	£290	5cm f2.8 Elmar #1496xxx (L39)	Exc++	£320
Nikon FM2n Black #7754xxx	Exc	£210	135mm f3.5 AI #226xxx	Exc++	£70	ar committee and b. most (sense)					
Nikon FM2n Black #8574xxx	Exc++	£250	180mm f2.8 Nikkor-P Al Converted #322xxx	Exc+	£170		Mint-	£220	50mm 12.8 Elmar-M #1969-06 Special lens for the M6J		£690
Nikon FE Chrome #3862xxx	Exc+	£150	Angenieux 200mm (2.8 ED (boxed)	Mint		21 1201111 1010 010011 0 111 11000	Mint-	£290	90mm f2 Summicron #220xxxx	Exc++	£420
Nikon FE Chrome #4076xxx Soid	Exc+	£150	200mm f4 Nikkor-Q.C Al Converted #628xxx		£650	ET IEGITALITATION OF THE THEORY	Mint.	£320	90mm f2 APO-Summicron-M ASPH #3893xxxx (boxed		£1290
Nikon FE Chrome #4447xxx	Mint-	£200		Exc+	083	60 (0110) 160 (14 (0.66)	Exc+	£790		Mint-	£420
Nikon FE Black #3135xxx	Exc	£130	200mm f4 AI #781xxx	Exc+	£110	ES TOSTILITOS 4.571 B	Mint	£190	90mm #4 Emar-C #2602xxx	Exc+	£170
Nikon FE Black #3576xxx	Exc++	£180	200mm f4 AIS Macro #192xxx	Exc++	£450	00 10 mm 12 0 mm 10 00	Mint-	£420	9cm f4 Elmar (Collapsible) Chrome #1492xxx	User	£190
Nikon FE2 Chrome #2080xxx	Exc+	£210	200mm f4 AIS Macro #205xxx	Exc+	£390	70-200mm f2.8G AF-S VR + hood	Exc+++	£990	135mm f4 Tele-Elmar	Exc+	£250
Nikon FE2 Black #2538xxx New mirror foam	Ugly	£150	300mm f2 AIS EDwith fligh case	Exc++	£7900	70-200mm f2.8G AF-S VR + hood (boxed)	Mint	£1150	135mm f4.5 Hektor #1384xxx	Exc+	£140
Nikon FA Black #5172xxx	User	£130	300mm f4.5 Al Scatchy outside; very clean optics	User	£220	70-300mm f4-5.6 AF-D ED	Mint-	£190	Leica R6.2 Black	User	£490
Nikon F3 Titanium Champaign with MD-4	Mint-	£790	500mm f8 Reflex Nikkor-C #583xxx	Mint-	£250	70-300mm f4-5.6 AF-D ED + hood	Mint	£220	Leica R6 Chrome	Mint-	£490
Nikon F3 Titanium Champaign #8215xxx Sold	User	£390	35-70mm f3.5 AIS #967xxx	Exc++	£250	80-200mm f2.8 AF-D ED 1st Version	Rough	£250	Leica SL2 Black	Exc+	£390
Nikon F3 Titanium Champaign #8216xxx	Exc	£450	35-105mm f3.5-4.5 AIS #2149xxx	Mint-	£170	80-200mm f2.8 AF-D + Brand new hood 2 Touch	Mint-	£590	24mm f2.8 Elmant-R ROM	Exc	£490
Pre-owned Ca	no	n	35-105mm f3.5-4.5 AIS #2162xxx	Mint	£190	80-200mm f2.8 AF-S ED missing tripod collar	Exc+++	£790	Angenieux 35-70mm f2.5-3.3 Zoom with hood; pouch &		
EOS-1Ds MKII + Charger 92000 Actuations	Exc++	£1250	Hasselbla	24	,	80-200mm f2.8 AF-S ED + hood & Soft pouch	Mint-	£890	ultra slim filter in presentation box	Mint-	£650
EOS-1Ds + Charger 66000 Actuations	Exc+++	£750	H3DII-39 with 80mm HC + 39mp Digital Back MKII plus	au		80-400mm f4.5-5.6 AF-D ED VR + hood (boxed)		£850	Voigtander Bessa-R3A (40 50 75 90mm Frames) boxed		£390
EOS-5D + Charger	Mint-	£850	Accesories	Mint-	£9500				THE STATE OF THE PROPERTY OF T	Mint-	£470
EOS-1N	Mint	£190	Hasselblad 50-110mm (3.5-4.5 HC + hood (boxed)	200			Mint	6790	15mm #4.5 Super Wider-Heliar Silver + M- Mount Ring	Mint	£270
EOS-3	Exc++	£190	XPAN II with 45mm (4 & hood (boxed)	Exc+	£1150	NOTE THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER.	Mint-	£590	40mm ff.4 Nokton with LH-5 hood (boxed)	Mint	£330
Zenitar 16mm f2.8 Fisheye + EOS mount Adapter	Sold	£190			£1690				50mm f1.5 Nokton Silver	Mint	£350
EF20mm f2.8 USM + hood	Exc+	£270	XPAN + 45mm f4 Heavy paint wear on baseplate	Exc	£990	series and the series of the s			75mm f2.5 Color-Heliar + hood	Mint	£270
EF50mm f1.0L USM	Exc++	£2090	Hasseblad XPAN with 45mm f4 & hood	Mint-	£1190		Mint	£170			
EF50mm f1.2L USM + hood (boxed) Sold	Mint-	£890	Hasselblad 90mm f4for XPAN	Mint	£450	An artifact and the control of the c	As new	£130	75mm 12.5 Color-Heliar + hood Silver (boxed)	Mint	£270
EF100mm f2.8 Macro USM Sold	Mint	£320	Hasselblad 90mm f4 for XPAN	Exc+++	£390	A Decide to the second contract of the second	NEW	£1690	BRAND NEW 50mm f1.1 Nokton (VAT included)		£990
EF200mm f1.8L USM + hood	Exc+	£2290	Hasselblad ArcBody with Rodenstck 35mm & 45mm			Mamiya 6 MF + 75mm + hood	Exc	£790	Contax		ccen
EF200mm f2.8L USM II + hood	Mint-	£470	14.5 Apo-Grandagon; center filters + Accs	Mint	£4500		Mint-	£1350	Contax N1 with 24-85mm f3.3-4 Vario-Sonnar T* Contax T3 with Leather Pouch Black	Mint Mint	£650 £390
EF300mm f2.8L USM IS + hood & Flight case	Exc+++		Hasselblad SWC/M with vifinder (38mm CT*)	Exc+	£1350	Mamiya 7II + 80mm f4L + Hood	Exc+++		Contax G2 + 28mm + 45mm +90mm	Mint-	£790
EF400mm f2.8L USM + hood	Exc+	£2750	Hasselblad SWCIM with villinder (38mm CFT*)	Exc	£1590	Mamiya 7II + 80mm f4L + Hood	Mint-	£1150	Contax 28mm f2.8 Biogon T*#7860xxx	Mint	£180
EF400mm f4L USM DO IS + hood with flight case			Hasselblad 553 ELX + A12 Acute Matte ( AA batt)	Exc+	£450	Mamiya 7II + 80mm f4L + Hood (boxed)	As new	£1250	Contax 90mm f2.8 Sonnar T* Black #7909xxx	Mint-	£170
			503 CX +80mm f2.8 CFT* +A12 Blk Acute Matte D	Exc	£890	Mamiya 7 + 65mm f4L	Exc+++	£1090	Contax 90mm (2.8 Sonnar T* with hood #7921xxx	Mint	£150
EF500mm f4L USM IS + hood & Flight case	Exc+++		40mm 14 Distagon CFT* FLE + hood #5891xxx	Exc++	£1090	Mamiya 7 + 80mm f4L	Mint-	£890	Contax RX (boxed)	Mint-	£290
EF600mm f4L USM + hood	Exc++		40mm f4 Distagon CFT* FLE + hood #7951xxx	Nr. mint	£1250	Mamiya 50mm f4.5L + hood & V/finder	Mint	£850	28-70mm f3.5-4.5 Vario-Sonnar T* MM + hood	Exc+++	£270
EF600mm f4L USM IS + hood		£4390	40mm f4 Distagon CFT* FLE + hood #7952xxx	Mint-	£1190	Mamiya 65mm f4L + hood	Mint-	€590	28-85mm f3.3-4 Vario-Sonnar T* MM	Mint-	£390
EF600mm f4L USM IS + hood & Flight case	Nr. mint	£4790	50mm f4 Distagon CT* #6188xxx	Exc++	£390	Mamiya 150mm f4.5L + hood	Mint-	£450	35-70mm f3.4 Vario-Sonnar T* MM + hood	Mint-	£270
FD800mm f5.6L + hood (EOS mount) Flight case		£1750	50mm f4 Distagon CFT* FLE + hood	Exc+	£650		Mint.	£490	80-200mm f4 Vario-Sonnar T* MM (boxed)	Exc++	£320
EF17-40mm f4L USM	Mint-	£450	100mm (3.5 Planar CF/T" + hood #8908xxx	Mint	£1090		Exc+	€690	21mm f2.8 Distagon T* MM + hood	Mint-	£1690
EF20-35mm f2.8L Used but excellent optics	User	£390	120mm (4 Makro-Planar CFT* #6964xxx (boxed)	Mint-	£850		Mint-	£320	28mm f2.8 Distagon T* MM #7446xxx	Mint	£250
EF20-35mm f3.5-4.5 USM	Mint	£210	120mm f4 Makro-Planar CFT* #7177xxx	Exc+	£650			-	135mm f2.8 Sonnar T* MM	Mint-	£150
EF24-85mm f3.5-4.5 USM	Mint-	£190	120mm f4 Makro-Planar CFT* #7125xxx	Exc++	£690		Mint-	£1790	180mm f2.8 Sonnar T* AE West Germany	Mint-	£290
EF24-105mm f4L USM IS + hood	Mint	£690	150mm f4 Sonnar OFT #8759tox	Exc	£390	• 1 2 3 3 3 3 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3	mediti.	21100	200mm 12 Aposonnar T with flight case Rare	Mint	£2900
EF28-70mm f2.8L USM	Exc+	£470	150mm f4 Sonnar CFT* #6966xxx		£430		Mint.	£2190	200mm f3.5 tele-Tessar T* AE West Germany	Mint-	£290
EF70-200mm f2.8L USM IS + hood	Exc++	£950		Exc+			Mint	£2190 £890	Brand New Sekonic Sekonic L-758D Digital Master	Mete	£370
EF70-200mm f2.8L USM IS + hood (boxed)	Mint-	£1150	150mm f4 Sonnar CFT* #7035xxx	Mint-	£490			1.090	Sekonic L-358 Flash master		£190
EF70-300mm f4.5-5.6 DO USM IS + hood	Mint	£750	150mm (4 Sonner CFT* #7275xxx	Exc+++	£450				Sekonic L-308s Flashmate		£140
EF100-400mm f4.5-5.6L USM IS + hood	Mint-	£950	150mm f4 Sonnar CF/ T* #8807xxx	Exc+++	£850		-	00.77	Please conact us for the best		
	0000000	- CONTRACTOR	160mm f4.8 Tessarr CBT*#8129xx	Mint	£450	Camera slightly used; both lenses are immaculate)	FXC+	£2450	your Canon L Lenses or Leica	M Lei	ises

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A lightweight yet spacious backpack, its triple compariment design neatly manages the key components of digital photography with a rear compartment for a notebook computer (fits most 17" models) and files, and a lower compartment that accommodates a digital SLR with lens attached (up to a 105mm f/2.8), plus 2-3 additional lenses or flash units. The upper compartment holds personal accessories and cables. £39.95

accessories and capies. Compudaypack

## Lowepro Mini Trekker AW

This lightweight, compact backpack holds a surprising amount of gear in a small space.

Theres a quick-release integrated tripod holder, atlachment loops for optional SlapLock accessories, compression straps and lots of pockets including a large front pocket with a weather flap and quick-access front pocket strops and a sternum strap. Carries one SLR with atlached 80-200mm f/2.8 lens (most makes), additional body, 4 extra lenses.

Mini Trekker AW Green

## Lowepro Slingshot 100AW

Uses a unique sling design to go from carry mode to ready mode in just seconds. Carried comfortably on the back, it easily rotates to the front so you can get a your camera quickly. Holds an SLR with mid-range zoom attached, 1-2 extra lenses, cables and accessories and has a full access lid for easy loading. Also includes a built-in memory card pouch, micro fiber accept and the personner or promiser section.

cloth and two generous organizer pockets.
Slingshot 100AW
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## Tamrac Adventure 75 Rust

Lightweight, high-mobility back pack providing town-podded protection and quick access to multiple SLRs, lenses, flash and accessories. The interior lid of the main compartment features their patented memory & battery management System" usings red flags to identify available memory cards & batteries. Millers and other small accessories. The Cluicklip" thipod system holds a tripod centered and balanced on the pack. A comfortable, foam-padded backpock harness and adjustable waist strap provide easy carrying comfort. Other features include: LockDown" Rain Flags for weather protection, front packet to hold a light jacket or accessories, and an EasyGrip" carrying handle. Adventure 75 Rust £49.97

Thinktank Modulus Pouch lds your point and shoot cameras, cell ones, radio slaves and more. Soft inner ng protects the lens. Front stretch pocket. Folds flat B phones, radio slaves and more. Soft inner lining protects the lens. Front stretch pocket. Folds that when not in use. Seam-sealed rain cover. Comes with a webbing shoulder strop attachment, also attaches to Thinkdank belt systems.

Modulus Pouch

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Holds pro size DSLRs and super telephoto lenses with lens hoods, such as the 400 f2.8, 500 f4. TSA approved combination lock secures the main compartment. The zipper sliders fix into the TSA combination lock. Security cable and lock in rear pocket con secure the bag to immovable objects whilst security cable and lock in front pocket con secure pathon compared provers is included. secure laptop cases. A rain cover

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## Thinktank Street Walker Backpack

Holds DSLR and 70-200 2.8 attached with hood. Lower front pocket will support smaller monopods or tripods, drop down tripod up for larger tripods. Front organism includes pasport pocket. Two side pockets and two stretch pockets. SYKK locking zipper sliders. Seam-sealed raincover included. Removable waistbell. Sized for international carry-on.

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Designed for digital SLR cameras, each holster features two vertical lengths to accommodate different sizes of lenses and hoods, both reversed and in position ready to shoot.
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Thinktank Speed Demon-A waistpack designed for instant access to your gear and for comfort when worn on the front of your body. Specifically designed for DSLR's it boasts a large waistbelt for comfort, stretchable side mesh reclass and front protest corapgings. A Pixel Bocket pockets and front pocket organizer. A Pixel Pocket Rocket" memory card holder is included.

Speed Demon

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edge with low noise and natural gradation
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TC-1 1.88x Conversion Lens
LC-1 Self Retaining Lens Cap
SC-45 Soft Leather Case
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Ricoh CX2 Camera

A high magnification 10.7x optical zoom lens offering 28 mm wide angle to 300 mm telephoto cover has been fitted into a 29.4 mm th has been fitted into a 29.4 mm thin body that is both e to carry and easy to operate. This camera can handle wide range of shooting situations.

## Ricoh CX1 Camera

9 million pixel camero that features a CMOS sensor allowing high-speed continuous shooting of up to 120 frames per second at 640X480 pixel resolution, 28-200mm equivalent zoom allows you to get as close t action as you need. Class leading 920,000 dot LCD. se to the

Ricoh CX1 £179.00 CX1 + 4Gb Card + Case CX1 + 4Gb Card + Case + Spare Battery £199.00

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Fat Gecko's suction cups are so strong they can hold an eight pound camera, and the double knuckle design and 2' extension tube allow for 360° filt, 360° to tum & 360° rotation for all the best filming angles in any activity. The 1/4 x 20 tripod mounting screw means users can use virtually any digital still or video camera currently available.

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A ready assembled hide with built in seats. The carno-tree carnoutinge pattern was designed by a team of professional wildlife photographers who wanted to get the best UK syle carnoutinge for their working environment. Can be used all year round.

#### Stealth Gear Extreme Jacket

The perfect outdoor jacket for amateur and professional photographers. This jacket is packed full of features designed to aid photographers when carrying and operating their equipment in extreme environments. Features many pockets including two expandable padded lens pockets, detechable wired peak hood, detachable light shade hood and insect rear pocket, comfort mesh lining, under-arm vents and zipped side panels to allow easy movement.

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**Lensbaby** Composer

Based on a ball and socket system for smooth and accurate movement. Once you bend the composer it will retain it's position but you can ensure that it dosen't move by rotating the locking ring. To facus the photographer uses a traditional barrel focusing ring.

Lensbaby Composer

£165.95

## **Lensbaby** Controlfreak

Ideal for macro and tabletop photography.
The photographer can bend and compress
the lens to get the desired sweet spot, then
lock it into place with the touch of a button.
Once it is locked you can fine tune with the
barrel focusing ring and fine tune the angle with
the Control Freak's metal posts. Lensbaby Controlfreak

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Lensbaby Muse Glass Lens
The original Lensbaby but offers the new
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photographer's unlimited variety on looks
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Lensbaby Muse Plastic Lens

Lensbaby Wide/Telephoto Kit Allows you to change the lensbaby focal length to either 30mm or 80mm. With the 0.6K wide angle lens by pushing the sweet spot far out of the center. Compatible with all Lensbaby lenses.

Lensbaby Wide/Telephoto Kit

## **Lensbaby** Double Glass Optic

The most popular optic in the range.
Providing a tack-sharp sweet spot with small diffusion at all aperture settings. To change the optic simply use the aperture removal tool to lift the old optic out and drop the new one in. 50 mm focal length low dispersion, high refractive index, multi-coated optical gird doublet. Shipped with clear plastic storage case.
Compatible with the Composer, Muse, and Control Free Least-halve 100 the 100 to 100

Lensbaby Double Glass Optic

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**Lensbaby** Plastic Optic The softest optic overall, it creates thereal photos with lots of chromatic aberration. To change the optic simply use the aperture removal tool to lift the old optic out and drop the new one in. 50 mm focal length Uncoated double convex plastic singlet Shipped with clear plastic storage case. Compatible with Composer, Muse, and Control Freak.

Lensbaby Plastic Optic

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**Lensbaby** Pinhole/Zone Plate Optic

Allows the user to shift from pinhole to Zone plate mode with the sliding of a toggle. In both modes this optic achieves softer focus and dreamy images that are sharp from edge to edge. To change the optic simply use the aperture removal tool to lift the old optic out and drop the new one in. Compatible with the Composer, Muse, and Control Freak.

Lensbaby PinholeZone Plate Optic £22.75

## **Lensbaby** Macro Kit

Allows you to use selective focus on a small scale. The Kif features two filters that can be crewed onto the front of the lens. One +4 lens & one +10 lens, which will allow you to focus from 2 to 13 inches oway. 4- lens allows you to focus your Lensbaby from 6" to 13" away. Lensbaby Macro Kit



Lensbaby Fisheye Lens
The Lensbaby Fisheye Optic turns your
Lensbaby Composer into a fun fisheye lens.
The Fisheye Optics ultra-wide 12mm focal
length and 160 degree field of view
captures eye-popping fisheye views from
infinity all the way down to one inch from
the front of your lens.

Lensbaby Fisheye Lens

£109.95

#### **Lensbaby** Creative Aperture Set

Designed so that you can customise the shape that you want. Contains: 1 heart (44), 1 star (44), and 10 blank disks. Compatible with the Muse, Composer, Control Frack,

Lensbaby Creative Aperture Kit





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CANON EOS 5.30V.T90.UNUSEDea£375 CANON F1n.ASNEW.UNUSED£1125 CANON SPEED FNDR-FN.UNUSED£395	MINOLIA/SONY 1.4x.2xAPU	5 SAMSUNG GX20.14.6mp NEW	20 – 35mm f2 8L \$\text{2375-£595}\\ 24 – 70mm f2 8L \$\text{£695-£925}\\ 24 – 85mm USM \$\text{£15-£245}\\ 24-135mm TAMRON SP \$\text{£275}\\ 24-135mm TAMRON SP \$\text{£275}\\	Bellows.Semi/Auto         £195-£445           Pro-Lenshades.various         £ask           Winder-F.Winder-CW         £195-£395	Nikon Ringflashes £ask MF-24 250-Exp. Action Finder-F4 Neg MC30.MC20 Remotes/New £39 -£79	Flashguns , Enlargers PHOTON B. 800W redhead kit
ANON FD 17/20mm/ASNEW£325-£495 ANON FD 24mm f1.4L£645-£895	MINOLTA SPOTMETER-F £275 MINOX MDC/TOURING ASNEW ea£495	5 SONY 75-300mm/unused£125-£169 5 NIKON D70/70s/D100£185-£295	28 - 70mm f2.8L £475- £695 28 - 80mm f2.8-4 £545	Cable release-Winder CW £40 Filter 93 POLA/CR NEW £ask	Nikon filters, several£ask	PHOTON B./KINO DIVA light £asi POLAROID 10x8 Processor £ASi
CANON FD 100 MACRO/+TUBE199-E495 CANON FD 85mmF1.2L	NIKON 65mm 14, COPAL £995-£1545 NIKON F6 body/UNUSED £995-£1545 NIKON S3 2000 KIT INUSED £0ffers	5 NIKON D70S, BOXED, UNUSED £425 5 MBD100 Grip/new(D100) £69-£99 5 Nikon D1/X kit/asnew £225-£495	28 – 105mm/MK11 £129 - £195 28 – 135mm IS/NEW £245-£395 28-300L-USM/ASNEW £1495-£1995	Filter series 60 CB1.5 £ask Polarising Filter S60 New £185 Polarising Filter S70 NEW £225	NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL	PERIFLEX GOLD* +50 f2.8
Canon FD 50-300mm L+Hood,nice£1475 CANON FD 300mm f2.8£745-£1395	NIKON S3 OLYMPIC+50f1.4 ENEG NIKON SP Sp.Ed+35f1.8, NEW? £4275	NIKON D2H £595-£996 NIKON D2X/D2XS £795-£1275	35 - 105,35-135 USM£85 - £165 35 - 350mm L£845-£1345	Softar I,II,III S60 new £ask Softar 1 series 70.NEW £175	OLYMPUS 35mm, HUGE STOCKS PHONE/FAX/EMAIL	RICOH GR1/1s/1v £165-£345 RETINA I/1a £69-£115
CANON FD 400mm f2.8.800mm5.6ENEG CANON VT.V1T+50mm(L39)ENEG CANON 50mm f1.2 L39	NIKON 351/UNUSED?	5 NIKON D3,D700,D300/UNUSED?	70/75-300mm IS/NEW £295-£415 50-500mm SIGMA-DG NEW £845 100-400mm LIS/asnew £895-£1175	Step up ring 60-70£ask	PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL	RETINA REFLEX 4 £275-£425 ROLLEI-35,GERMAN £245-£375
AMON FOR REMARKS AND MA CARDE CARRE	MIKOM DC-CHIET 29mm 25mm Carl	NIKON D200/ASNEW \$475-\$599	70 000	Flashguns/ Brackets £129 WELL-USED BODIES LENSES £TO CLEAR		ROLLEI SL35.GERMAN.BOXED£Nec
ANON EOS 100mm MACRO £265-£375	NIKON 14mm/18mm f2.8AFD£745-£995	OLYMPUS ET/RYD/ASNEW/ \$245,6375	70-200mm f2.8SIGMA-DG £545 120-300mm f2.8 Sigma DG £1975	D-Flash-40./asnew £275-£425	PROJECTORS HUGE STOCKS PLEASE PHONE	ROLLEI 2.8GX PLATIN ANNIV£1995
ANON EOS 60HIII 11.20/11	NIKON 8mm 14 SIGMA AFD FISHEYE£495 NIKON 8mm 12.8AIS.CASED RARITY £3295	OLYMPUS ET/RYD/ASNEW/ \$245,6375	170-500mm SIGMA,asnew£545 Extender 2x,1.4x/11£175-£225	D-Flash-40/asnew £275-£425 HASSEL/METZ 4504 TTL FLASH£295	ROLLEIFLEX - 6x6,35mm HUGE STOCKS	ROLLEI 2.8GX PLATIN ANNIV£1995 ROLLEI 6000 HIGH-D SCREN£145 ROLLEI 6001/3/8 comp£595/£995
ANUNE USB SOMMITH ALD 11 . \$1,223-1573 ANUN EUS 100mm MACRO . \$265-5375 ANUN EUS 14mm f2,8/11 . £1195-£1695 ANUN EUS 15mm FISHEYE . £395-£495 ANUN EUS 15mm FISHEYE . £395-£495 ANUN 300mm f2,8LIS/asnew £2575-£3195 ANUN 300mm f2,Ussnew . £599-£1095	NIKON 8mm 14 SIGMA AFD FISHEYE .£495 NIKON 8mm 12.8AIS.CASED RARITY £3295 NIKON 15 13.5AIS/asnew .£675-£1295 NIKON 16mm 12.8D Fish .£395-£475 NIKON 16mm 12.8D Fish .£395-£475 NIKON 16mm 12.8AIS.asnew .£675	OLYMPUS E1/BXD/ASNEW         £245-£375           50 OLYMPUS H1-2+8TRY         £169-£225           50 OLYMPUS H1-5412.8-4         £269-£325           51 EICA 14-50mm f2.8-4(4/3rd)         £525           52 PENTAX K10/20/100D+18-55         £ASK	170-500mm SIGMA,asnew £545 Extender 2x.1.4x/11 £175-£225 SPEEDLITE 380-580EX11 £115-£325 PB-E2 Booster/unused? £145-£199	D-Hash-40/asnew £275-\$425 HASSEL/METZ 4504 TTL FLASH £295 LEICA M KONICA HEXAR-RF KIT £995-£1495 FOCOMAT 11c (Last) all FD 500HD £996		ROLLEI 2.8GX PLATIN ÁNNIV. £1995 ROLLEI 6000 HIGH-D SCREN £145 ROLLEI 6001/3/8 comp £595/2995 ROLLEI 6006 COMP,ASNEW £695 ROLLEI 6008i £875-£1195
ANON EOS 15mm FISHEYE £395-£495 ANON 300mm f2.8LIS/asnew £2575-£3195 ANON 300mm f2.8L/asnew .£1425-£2575	MIKON 8mm 14 SIGMA AFD FISHEYE . 2495 MIKON 8mm 12 BAIS CASED RARITY 225 NIKON 15 13 5AIS Vasnew . £675-£1295 NIKON 15 13 5AIS Vasnew . £675-£1295 NIKON 16mm 12 BAIS asnew . £675 NIKON 18mm 13 5 AIS . 2495-£895 NIKON 18mm 14 AI, rare . £745	OLYMPUS E1/BXD/ASNEW         £245-£375           50 OLYMPUS H1-2+8TRY         £169-£225           50 OLYMPUS H1-5412.8-4         £269-£325           51 EICA 14-50mm f2.8-4(4/3rd)         £525           52 PENTAX K10/20/100D+18-55         £ASK	170-500mm SIGMM, asnew £545 Extender Zx, 1-4x/11 £175-£225 SPEEDLITE 380-580EX11 £115-£325 PB-E2 Boosteri funused? £145-£199 Command Back £1/8PE1 ea2 125 Macrolite ML3/ asnew £95-£165 Pola-filter 40012 & 8/b0014 £225	D-Hash-40/asnew	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US	ROLLEI 2.60X PLATIN ANNIV. £1998 ROLLEI 6000 HIGH-D SCREN £148 ROLLEI 6001/3/8 comp £5955/999 ROLLEI 6008 COMPASNEW £698 ROLLEI 6008 integral II as new £neg ROLLEI PO 7.5 40to250mm lenses £285
ANON EOS 15mm FISHEYE £395-£495 ANON 300mm f2.8LIS/asnew £2575-£3195 ANON 300mm f2.8L/asnew .£1425-£2575	NIKON 8mm 14 SIGMA AFD FISHEYE . £495 NIKON 8mm 12.8AIS,CASED RARITY £3285 NIKON 15 13.5AIS/asnew . £675-£1295 NIKON 16mm 12.80 Fish . £395-£475 NIKON 16mm 12.8AIS, asnew . £675 NIKON 16mm 13.5 AIS . £495-£885	OLYMPUS ELIRXDIASAIEW 243-8375 OLYMPUS HD-248TRY 2-169-8275 OLYMPUS H3-5478 4 269-8235 OLYMPUS H3-5478 4 269-8235 PENTAX K10/20/1000+18-55 EASK HOYA 80/81/85ABC_MO2/4,FL-W,CIR-POL- —43mm-82m_EASK PROFESSIONAL DIGITAL RACKS - RODIES	170-500mm SIGMA, asnew £545 Extender 2x.1.4v11 £175-£225 SPEEDLITE 380-580EX11 £115-£225 SPEEDLITE 380-580EX11 £115-£225 SPE-28 Boosteriumused? £145-£199 Command Back £1/8PE1 e8£.125 Macrolife MLJ 9 snew £09-£165 Pola-filter 40072.8v60014 £225 ACCESSORIES GALORE £PLEASE ASK CANDOLMF-(CANDOLFO)	D-H381-40/3979W 22/5-1425  EIGN M KONICA HEXAR-RF KIT FC 5095-21405  KONICA HEXAR-RF KIT FC 509HD D-MORE  EIGN MS BINCHING UNIUSED 5695-5996  EIGN MS BINCHING WS BINCHING UNIUSED 5695-5996  EIGN MS BINCHING WS BINCHING UNIUSED 5695-5996  EIGN MS BINCHING WS	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS,FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA OC-1100 OFFCAM CABLE 559	ROLLE 2 86X PLATIN ANNIV. 1996  OLLE 6000 HIGH O SCREW  STATE  ROLLE 6000 COMPASNEW  SSO  ROLLE 6000 COMPASNEW  SSO  ROLLE 6000 COMPASNEW  SSO  ROLLE 6000 E Megral II as new  Eng.  ROLLE 90 A 4002 Somm lenses  SSO  ROLLE 90 A 4002 Somm lenses  ROLLE 91 M SGEM PROJECTOR  SSO  ROLLE 91 M SGEM PROJECTOR  SSO  ROLLE 91 M SMETTRED HOOD  SSO  SSO  ROLLE 91 M SMETTRED HOOD  SSO  SSO  SSO  SSO  SSO  SSO  SSO
2385-2495 ANON 300mm f2 8L/sanew £2575-23195 ANON 300mm f2 8L/sanew £1425-22575 ANON 300mm f4 118/sanew £599-£1095 ANON 400mm f2 8L/11 £2850-£3795 ANON 400mm f2 8L/11 £2850-£3795 ANON 516MA 40015.6 HSM £2875-£3795 ANON 500mm f4 1/18 £2475-£5950	MIKON 6mm 14 SIGMA AFD FISHEYE _ 3485 MIKON 8mm 12 SABIS CASED RARITY \$2295 MIKON 15 13 SAIS/Sapenev _ 6075+1296 MIKON 15 13 SAIS/Sapenev _ 6075+1296 MIKON 16mm 12 80 Hish _ 3395-6475 MIKON 16mm 12 80 Hish _ 3495-6485 MIKON 16mm 13 5 AIS _ 4495-6885 MIKON 16mm 12 8 AIS MICRO _ 5175-5285 MIKON 16mm 12 8 AIS MICRO _ 5175-5285 MIKON 160 HISH _ 5175-5285	OLYMPUS ELIBKDIASNEW 5245-6375 OLYMPUS HD-2-8TRY 5-169-6225 OLYMPUS H-5-4128-4 E169-6235 E16CA 14-500m 72.8-4(4-70) 5252 PENTAK K102010001-18-55 EASK HOYA 80,81/85ABC, ND24,FL-W,CIR-POL- 43mm-82m E18K PPOFESSIONAL DIGITAL RACKS + BODIES ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES! SUPPLIED AT REALLY LOW PRICES! Carmival 2009 Hassel-V sys. 595	170-500mm SIGMA ansew C554 Stender 27.1, 450-501 SPEEDLITE 300-501 1115-5255 SPEEDLITE 300-501 1115-5255 SPEEDLITE 300-501 1115-5255 SPEEDLITE 300-501 1115-525 SPEEDLITE 300-501 1115-525 Macrolite MLS 450-51 115-525 Macrolite MLS 450-51 115-525 SPEEDLITE 300-51 115-525 ACCESSORIES GALORE SPLASE ASK CARON MF-CARON FD CARON F	D-Hash-40/ssnew HASSEL/METZ 4504 TTL FLASH  \$295  LEICA M KONICA HEXAR-RF KIT  \$4095-11495 F000MAT 11c (Last)-ILFD 500HD  \$100 E  LEICA MB BIOCH/BXD UNUSED  \$458 LEICA MT 100HES  \$4095-91495 LEICA MB BIOCH/BXD UNUSED  \$4095-91495 LEICA MB BIOCH/BXD UNUSED  \$4095-91495 LEICA MB BIOCH/BXD UNUSED  \$4095-91495 LEICA MB BIOCH/BXD TOT  \$4095-91495 LEICA MB BIOCH/BXD TOT  \$4000-41495 LEICA MB B	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL British/german Classics, Folders. Ask US Studio Lighting/Pro Flash Phone/Email	ROLLE 12 86X PLATIN ANNIV 1996 ROLLE 6000 HIGH 5 SCRE 14 ROLLE 6000 COMPASNEW 2595 ROLLE 6000 COMPASNEW 2695 ROLLE 6000 COMPASNEW 2695 ROLLE 6000 MINERAL 11 as new 2ne, ROLLE 1900 A 4002 Somm lenses 2as ROLLE 1900 A 4002 Somm lenses 124 ROLLE 1901 A 4002 Somm lenses 124 ROLLE 1901 A 4002 Somm lenses 124 ROLLE 1901 A 6000 ROLLE 1000 COMPASNEW 2600 ROLLE 5 L66 KEFTERD HOOD 2598 ROLLE 5 L66 KEFTERD HOOD 5298 ROLLE 5
2385-2495 ANON 300mm f2 8L/sanew £2575-23195 ANON 300mm f2 8L/sanew £1425-22575 ANON 300mm f4 118/sanew £599-£1095 ANON 400mm f2 8L/11 £2850-£3795 ANON 400mm f2 8L/11 £2850-£3795 ANON 516MA 40015.6 HSM £2875-£3795 ANON 500mm f4 1/18 £2475-£5950	MIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 MIKON 8mm 12 SABIS CASED RARITY \$2295 MIKON 15 13 SAB/SASPEN	OLYMPUS ELIBKDIASNEW 5245-5375 OLYMPUS HD-2-BITNY - E169-525 OLYMPUS HD-2-BITNY - E169-525 OLYMPUS HD-2-BITNY - E169-525 EIGA 14-500m 72 8-44-670 . 5255 PENTAK K10201000-18-55 . CASK HOYA 800176SABC M02/4-FL-W,CIR-POL- 4-3mm-82m EASK PROFESSIONAL DIGITAL BACKS + BODIES ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES! Carriaval 2020 Hassel-V vs	170-500mm SIGMA, ansew 545-6 tended z², 145-6 tended z², 145-7 setedud z², 145-7 set	D-H381-40/3878W 22/5-44/25  EIGRA M KSDELMETZ 4504 TTI FLASH 2295  EIGRA M KOMICH HEXAR-RF KIT 500H0 Never 16  FOCOMAT 11c (Last) + LFD 500H0 Never 16  EIGRA MB BIONIFROM UNIDSE 5895-5995  EIGRA MI JODIES S995-5995  EIGRA MS BIONIFROM UNIDSE Never 16  EIGRA MS BIONIFROM UNIDSE 16  EIGRA MS BIONIFROM UNIDSE 16  EIGRA MS EIGRA PRINT LINUS 16  EIGRA MS EIGRA MS 16  EIGRA MS EIGRA 16	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONEEMAIL BRITISHGERMAN CLASSICS,FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA RC-1000/RC-1000/EC1000 £49 SPECIALS AL PA R E, 93.1004 bodies L296-2995 AL PA R E, 1151 bodies L299-51995	ROLLE 12 86X PLATIN ANNIV 1996 ROLLE 16000 HIGH - SCREW 5145 ROLLE 16000 COMPASNEW 5595;599 ROLLE 16000 COMPASNEW 5695 ROLLE 16000 COMPASNEW 5695 ROLLE 16000 MINERAL II as new 190, ROLLE 16000 MINERAL II as new 190, ROLLE 190 A 400250mm lenses 190, ROLLE 190 A 400250mm lenses 190, ROLLE 190, R
2385-2495 ANON 300mm f2 8L/sanew £2575-23195 ANON 300mm f2 8L/sanew £1425-22575 ANON 300mm f4 118/sanew £599-£1095 ANON 400mm f2 8L/11 £2850-£3795 ANON 400mm f2 8L/11 £2850-£3795 ANON 516MA 40015.6 HSM £2875-£3795 ANON 500mm f4 1/18 £2475-£5950	MIKDN 8mm 14 SIGMA AFD FISHEYE 2485 MIKDN 8mm 24 SABIC ASED RARITY 23285 MIKDN 15 IS 548/Saspnew 5675+1286 MIKDN 15 IS 548/Saspnew 5675+1286 MIKDN 16mm 12 80 Fish 2395-4475 MIKDN 16mm 12 54 MIS 2495-2895 MIKDN 18mm 14 A Irare MIKDN 18mm 14 A Irare MIKDN 60mm 12 80 Micro 2175-2885 MIKDN 18mm 14 A Irare MIKDN 25 MIKDN	OILYMPUS ELIRXDIASNEW	170-500mm SISMA asnew 545-8 teknedir 2X, 1450-8 SPEEDLITE 380-50EX11 5115-325-5 ACCESSORIES GALORE \$PLEASE ASK CANON RF-CANON FOLOMORE 51125-5 CANON FIN WILL FINDER UNUSED 51125-5 CANON FIN WILL FIN WI	D-Hash-90,3999w 127-54-125  LEICA M 185SELMET 4504 TTI FLASH 1295-51495  KONICA HEXAR-RF KIT 2995-51495  FOCOMAT 11c, (Last) + LFD 500HD Neg ELICA M 810c/1878 U UNUSE CASK LEICA M 150CHS	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONEEMAIL BRITISHGERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PRONE/EMAIL MINOLITA OC-1100 OFFCAM CABILE 559 MINOLITA ACCIDOU/RC-1000/EC1000 £49 SPECIALS ALPA 6 pt. 10 db bodies	ROLLE 12 86X PLATIN ANNIV . 1996 ROLLE 16000 HIGH - SCRED . 5145 ROLLE 16000 COMPASNEW . 5955;298 ROLLE 16000 COMPASNEW . 5975-1118 ROLLE 16000 COMPASNEW . 5975-1118 ROLLE 16000 Hotgral II as new . Eng. ROLLE 16000 HIGH . 51000 HIGH . 5100
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 MIKON 8mm 12 SABIS CASED RARITY \$2295 MIKON 15 13 SAIS/Sapenev _ 60.75+1295 MIKON 15 13 SAIS/Sapenev _ 60.75+1295 MIKON 16mm 12 80 Fish _ 3395-6475 MIKON 16mm 12 80 Fish _ 3395-6475 MIKON 16mm 12 5 AIS _ 4485-8885 MIKON 16mm 12 5 AIS _ 4485-8885 MIKON 16mm 12 6 AIS _ 60.75 MIKON 160 MIKON 25	OI, VIMPUS E1/BXD/ASNEW	170-500mm SIGMA ansew \$155   Estender ZV, 145   Est	D-Hash-40,2sprew 22,75-14,25  EIGA M KONICA HEXAR-RF KIT C 5095-61405 KONICA HEXAR-RF KIT E 5091-61405 FOCOMAT 11c (Last)-LICD 5091-01 Neve per click M 88 BLOKNISKU BUNSED 685-5996 EICA MS BLOKNISKU BUNSED 685-5996 EICA MS GENERAL LINUSED 685-5996 EICA MS GENERAL LINUSED 685-5996 EICA MS CREWISTEP Painted Black 2sk Leica MS BLACKPAINT Orig 2st Paint MS BLACKPAINT Orig 685-6160 EICA MS GENERAL PROMOTE PAINTED BLACK AND 185-5160 EICA MS GENERAL PROMOTE PAINTED BLACK AND 185-5160 EICA MS GENERAL PAINTED FOR STATE PAINTED BLACKPAINTED FOR STATE PAINTED BLACKPAINTED FOR STATE PAINTED FO	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONEEMAIL BRITISHOERMAN CLASSICS,FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA 70C-1100 0FFCAM CABLE 559 MINOLTA 70C-1100 0FFCAM CABLE 559 MINOLTA 70C-1000 FFCAM CABLE 559 MINOLTA 70C-1000 FFCAM CABLE 559 ALPA 6TE. 1.1151 bodies 5295-5995 ALPA 11EL 1151 bodies 5295-6995	ROLLE 12 86X PLATIN ANNIV 1996 ROLLE 16000 (161H - SCREN ) ROLLE 16000 (50MPASNEW 2595;298 ROLLE 16000 (50MPASNEW 2695 ROLLE 190 (50MPASNEW 2695 ROLLE 190 (50MPASNEW 2695 ROLLE 190 (50MPASNEW 2695 ROLLE 15 (165 ROLLE 101 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
AMON EGS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 NIKON 8mm 12 SABIS CASED RARITY \$2296 NIKON 15 13 SAB/SASENEW _ 6075-1129 NIKON 15 13 SAB/SASENEW _ 6075-1129 NIKON 16mm 72 BAIS assersw _ 6075-1129 NIKON 16mm 72 BAIS assersw _ 6075-1129 NIKON 16mm 73 SABIS _ 4485-885 NIKON 604 S5mm 12 BAIS _ 4485-885 NIKON 605 MISS _ 6085-6085 NIKON 605 MISS _ 6085-6085 NIKON 1051 AFS _ 6085-6085 NIKON 1051 AFS _ 6085-6085 NIKON 1051 AFS _ 6085-6085 NIKON 1050 MISS _ 6085-6085-6085 NIKON 1050 MISS _ 6085-6085-6085 NIKON 120 MISS _ 6085-6085-6085-6085-6085-6085-6085-6085-	OLYMPUS ELIBKDIASNEW 5245-5375 OLYMPUS HD-2-BITNY 5-169-525 OLYMPUS HD-2-BITNY 5-169-525 OLYMPUS HD-2-BITNY 5-169-525 ELICA 14-500m 72.8-4(4-70) 5255 PARTICLE AND THE STATE OF THE STATE O	170-500mm SISIMA asnew   53-5   Estender 24, 140-501   517-5-225   SPEEDLITE 300-50EX11   511-5-225   SPEEDLITE 300-50E	D-Hash-40,3999w 22,75-1425  EIGRA M KONICA HEXAR-RF KIT 5095-61495  KONICA HEXAR-RF KIT 5090H Men 1  EIGRA MB BIONICH SCHOOL 5095-61495  EIGRA MB BIONICH SCHOOL 5095-61495  EIGRA MB BIONICH SCHOOL 5095-61495  EIGRA MB SIDNICH SCHOOL 5095-61495  EIGRA MB SIDNICH SCHOOL 5095-61495  EIGRA MS SIDNICH SCHOOL 5095-61495  EIGRA MS SIDNICH STANDICH 5095-61495  EIGRA MS SIDNICK STRANDICH 5095-61495  EIGRA MS SIDNICK STRANDICK 5095-61495  EIGRA MS SIDNICK STRANDICK 5095-61495  EIGRA MS SIDNICK SIDNICK 5095-61495  EIGRA MS SIDNICK 50	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONEEMAIL BRITISHGERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA RC-1000 FCAM CABLE E59 MINOLTA RC-1000 LPC-1000/EC1000 L90 SPECIALS ALPA 1E, 11SI bodies 295-2995 ALPA 1EL, 11SI bodies 295-295 ALPA 1EL, 11SI bodies 295-295 ALPA 1EL, 11SI bodies 295-295 ESSA 11 6690m RSUPAR 2375-2435 ESSA 11 6690m RSUPAR 2375-2435 ESSA 11 6690m FLELRA 2375-2435 ESSA 11 6690m FLELRA 2375-2435 ESSA 11 6690m FLELRA 2375-2435	ROLLE 12 86X PLATIN ANNIV. 1996  ROLLE 6000 HIGH O SCREW  ROLLE 6000 COMPASNEW  S08  ROLLE 6000 COMPASNEW  S08  ROLLE 6000 COMPASNEW  S08  ROLLE 6000 COMPASNEW  S08  ROLLE 6000 E COMPASNEW  S08  ROLLE 6000 E COMPASNEW  S08  ROLLE 90 S 4002 Somm lenses  S08  ROLLE 90 S 4002 Somm lenses  S08  ROLLE 91 S 4002 Somm lenses  S08  ROLLE 91 S 4002 Somm lenses  S08  ROLLE 91 S 600 FROLETOR  S08  ROLLE
AMON EGS 15mm FISHEYE	MIKON 6mm 14 SIGMA AFD FISHEYE _ 3485 MIKON 8mm 12 SABIS CASED RARITY \$2295 MIKON 15 13 SAIS/Sapene	OLYMPUS ELIBKDIASNEW 5245-5375 OLYMPUS HD-2-BITNY 5-169-5225 OLYMPUS HD-2-BITNY 5-169-5225 OLYMPUS HD-2-BITNY 5-169-5225 DENTAL STATE 5-169-5225 DENTAL STATE 5-169-5225 DENTAL STATE 5-169-525 DENTAL STATE 5	170-500mm SIGMA ansew 153-5  FEDLII IT 300-50EX11 1115-235.  SPEEDLII 18 300-50EX11 115-235.	D-H381-40,78976W 27.5-44.25  LEICA M 1485SELMET2 4504 TTL FLASH 2995-£1495  KONICA HEXAR-RF KIT 2995-£1495  FOCOMAT 11.c (Last)-LI-TD 500HD Neg ELCA M8 BLOKNESKU DIMUSED ASK ELCA M8 BLOKNESKU DIMUSED ELCA M8 BLOKNE	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONEEMAIL BRITISHGERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA RC-1000 JFC-000/FC 1000 EY SPECIALS ALPA Fc, 9d. 10d bodies ALPA FC	ROLLE 12 86X PLATIN ANNIV. 1996  ROLLE 6000 HIGH - SCRED. 1546  ROLLE 6000 COMPASNEW 2595  ROLLE 6000 COMPASNEW 2695  ROLLE 6000 COMPASNEW 2695  ROLLE 6000 COMPASNEW 2695  ROLLE 6000 Entegral II as new 2.5 neg  ROLLE 190 S 4002 Somm lenses 2.5 s  ROLLE 190 S 4002 Somm lenses 2.5 s  ROLLE 190 K 4002 Somm lenses 2.5 s  ROLLE 190 K 4002 Somm lenses 2.5 s  ROLLE 191 K 4002 Somm lenses 2.5 s  ROLLE 191 K 4002 Somm lenses 2.5 s  ROLLE 191 K 5005 M FT 1910 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 500 K 500 K 500 S 290  ROLLE 15 K 600 K 500 K 50
AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 28-5 NIKON 8mm 12 SABIS CASED RAHITY 12/296 NIKON 15-13 SAIS/SASPEW _ 60.75-11/26 NIKON 15-13 SAIS/SASPEW _ 60.75-11/26 NIKON 16mm 12 BAIS SASPEW _ 60.75-11/26 NIKON 16mm 12 BAIS SASPEW _ 60.75-11/26 NIKON 16mm 14 AIS _ 24-55-11/26 NIKON 16mm 12 BAIS SASPEW _ 60.75-11/26 NIKON 16mm 12 BAIS SASPEW _ 60.75-11/26 NIKON 16mm 12 BAIS SASPEW _ 60.75-11/26 NIKON 16mm 12 BAIS _ 60.75-11/26 NIKON 16mm 15 SAIS _ 60.75-11/26 NIKON 18mm	OLYMPUS ELIBXDIASNEW . £245-6375 OLYMPUS HD-2-BITNY . £169-6255 OLYMPUS HD-2-BITNY . £169-6255 OLYMPUS HD-2-BITNY . £169-6255 OLYMPUS HD-2-BITNY . £169-6255 OLYMPUS HD-3-616-617 OLYMPUS HD-3-617 OLYMPUS HD-3-61	170-500mm SIGMM assew 153-5 Exhaust 151-5 225 Exhaust 27-1 4-11 151-5 225 Exhaust 27-1 4-1 151-5 225 Exhaust 27-1 151-5 25-1 25-1 25-1 25-1 25-1 25-1 2	D-Hash-40,397ew 22/5-4425  EIGA M HASSELMET 4504 TIT FLASH 2295  EIGA M HASSELMET 4504 TIT FLASH 2295  EIGA M BLOCKING UNUSED	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONEEMAIL BRITISHGERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA RC-1000 JFC-000/FC 1000 EY SPECIALS ALPA Fc, 9d. 10d bodies ALPA FC	ROLLEI 2 86X PLATIN ANNIV 1998  ROLLEI 6000 HIGH-O SCREW 544  ROLLEI 6000 HIGH-O SCREW 5895/599  ROLLEI 6000 COMPASNEW 588  ROLLEI 6008 COMPASNEW 588  ROLLEI 6008 COMPASNEW 588  ROLLEI 6008 HIGH 5000 HIGH 5000 HIGH 5000  ROLLEI PO IS 400250mm lenses 126  ROLLEI PO IS 400250mm lenses 126  ROLLEI PO IS 400250mm lenses 126  ROLLEI SCREW 540250mm lenses 126  ROLLEI SCREW 540250mm lenses 126  ROLLEI SCREW 540250mm lenses 126  ROLLEI SCREW 54000 HIGH 5000 HIGH 5000  ROLLEI SCREW 54000 HIGH 5000 HIGH 5000  ROLLEI SCREW 54000 HIGH 5000 HIGH 5000  ROLLEI SCREW 5400 HIGH 5000 HIGH 5000 HIGH 5000  ROLLEI SCREW 5400 HIGH 5000
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 MIKON 8mm 12 SABIS CASED RARITY \$2295 MIKON 15 13 SAIS/SASPREW _ 675+1296 MIKON 15 13 SAIS/SASPREW _ 675+1296 MIKON 16mm 12 80 Fish _ 2395-6475 MIKON 16mm 12 80 Fish _ 2395-6475 MIKON 16mm 13 SAIS _ 4495-885 MIKON 16mm 13 SAIS _ 4495-885 MIKON 16mm 14 A Icare _ 5495-885 MIKON 16mm 15 MISS _ 5495-885 MIKON 16mm 15 MISS _ 5495-885 MIKON 16mm 14 A Icare _ 5495-885 MIKON 16mm 15 MISS _ 5495-885 MIKON 16mm 17 MISS _ 5495-885 MIKON 16mm 1	OLYMPUS ELIBXDIASNEW £245-6375 OLYMPUS HD-2-BITNY £169-625 PENTAK K102010001-18-55 OLYMPUS HD-2-BITNY £169-625 OLY	170-500mm SISIMA ansew   535-5456   545-6461   741-745   745-745	D-Hash-40,39989 22/5-1425  EIGA M ASSELMET 4504 TIT FLASH . C295  EIGA M KONICA HEXAR-RF KIT . C995-E1495  KONICA HEXAR-RF KIT . C995-E1495  FOCOMAT 11c (Last) + LIC D 500HD . When the comparison of the compari	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONEEMAIL BRITISHGERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA RC-1000 JFCAM CABLE E59 MINOLTA RC-1000 JFC-1000-EC1000 E49 SPECIALS ALPA Fe, 9d. 10d bodies SESSI	ROLLEI 2 86X PLATIN ANNIV 1998  ROLLEI 6000 HIGH-O SCREW 2544  ROLLEI 6000 COMPASNEW 2688  ROLLEI 6000 COMPASNEW 2688  ROLLEI 6008 COMPASNEW 2688  ROLLEI 6008 COMPASNEW 2688  ROLLEI 6008 MINERAL 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 MIKON 8mm 12 SABIS CASED RARITY \$2296 MIKON 15 13 SAIS/SASPEW _ 6075-1129 MIKON 15 13 SAIS/SASPEW _ 6075-1129 MIKON 16mm 12 BO Fish _ 2395-4175 MIKON 16mm 12 SAIS _ 3898-425 MIKON 16mm 15 SAIS _ 4495-885 MIKON 604 S5mm 12 SAIS _ 4495-885 MIKON 604 S5mm 12 SAIS _ 4495-8875 MIKON 605 MIKON 15 MIKON 605 MIKON	OLYMPUS ELIBXDIASNEW £245-6375 OLYMPUS HD-2-BITNY £169-625 PENTAK K102010001-18-55 OLYMPUS HD-2-BITNY £169-625 OLY	170-500mm SIGMM, assew \$155.2265   Setender Z. 1, 40*11\$175.2265   Setender Z. 1, 40*11\$175\$175\$185	D-H381-40/3878W 22/5-44/5  EIGA M ASSELMET 4504 TTI FLASH 2295  EIGA M KONICA HEXAR-RF KIT 5 2095-61405  FOCOMAT 11c (Last)-LICD 500HD Whey FOCOMAT 11c (Last)-LICD 500HD Whey FOCOMAT 11c (Last)-LICD 500HD Whey FOCOMAT 11c (Last)-LICD 500HD MARK 2505-6295  EIGA M SE AND FARM 11 MUSES 6895-6296  EIGA M SE AUGUSTE 197-8116 Black 2584  EIGA M SI BLACKPAINT 01rg 2596-61208  EIGA M S	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/DEEMAM CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA OC-1100 OFFCAM CABILE 559 MINOLTA AC-1000 OFFCAM CABILE 559 MINOLTA AC-1000 OFFCAM CABILE 559 MINOLTA WARD CONTROL STOCK CABILE 559 ALPA STOCK CABILE 559 BESSELET TOPON SUPER D CHIEF 525 BESSA IL 6590m SKUPRA CABILE 535 BENNICA STACK CABILE 550 ALPA STACK CABILLES 550	ROLLE 12 86X PLATIN ANNIV 1998  ROLLE 1600 10HO+ D SCREW 1544  ROLLE 1600 10MHO+ D SCREW 1589  ROLLE 19 10MHO+ D SCREW 1589  ROLLE 10MHO+ D SCREW
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 MIKON 8mm 12 SABIS CASED RARITY \$2295 MIKON 15 13 SAB/SASED # 675+1295 MIKON 15 13 SAB/SASED # 675+1295 MIKON 16mm 12 BO Fish _ 2385+2475 MIKON 16mm 12 SAB/SASED # 2485-2885 MIKON 16mm 13 SAB/SASED # 2485-2885 MIKON 16mm 15 SAB/SASED # 2485-2885 MIKON 16mm 15 SAB/SASED # 2485-2885 MIKON 16mm 17 SAB/SASED # 2485-2885 MIKON 16mm 17 SAB/SASED # 2495-2895 MIKON 16mm 17 SAB/SASED # 2495-2895 MIKON 120 MEDICAL/MEVY _ 1745-12485 MIKON 120 MEDICAL/MEVY _ 1745-1248	OLYMPUS ELIBNOMASNEW 5245-6375 OLYMPUS HD 2-48TRY 5-169-625 PROFESSIONAL DIGITAL BACKS - BODIES ALL MAKES ON FEW PPO BACKS SUPPLIED AT REALLY 1.0W PRICES CARRIAGE POS HASSEL VISW 5-169-625 SUPPLIED AT REALLY 1.0W PRICES CARRIAGE POS HASSEL VISW 5-169-625 VARIEW FTO SCAN BASSEL VISW 5-169-625 VARIEW FTO SCAN BASSEL VISW 5-169-625 VARIEW FTO SCAN BASSEL VISW 5-169-625 MARING RG 5075 (SPECIAL ) Eneg LEAF APTUS 6575 (SPECIAL ) Eneg PHASE ONE PS-1 HASSEL HD 3-169-6-	170-500mm SIGMM, assew \$155.2265   Setender Z. 1, 40*11\$175.2265   Setender Z. 1, 40*11\$175\$175\$185	D-Hash-40,3snew D27-54-125  EIGA M ASSELMET2 4504 TTI FLASH . 2295  EIGA MS (MICA HEXAR-RF KIT F 500HD	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTINE/PRO FLASH PHONE/EMAIL MINOLTA OC-1100 OFFCAM CABILE 559 MINOLTA ROLLOOU/RC-1000/CC1000 E49 SPECIALS ALPA 6x, 941 10d bodies 295-5-1945 ALPA 16x, 941 10d bodies 295-5-1945 BAB 16x, 941 10d bodies 295-5-1945 BAB 16x, 941 10d bodies 295-5-1945 BRONICA SAA COMPLETE 234 BRONICA SAA COMPLETE 255-848 BRONICA SAA COMPLETE 255-848 CASARI, AGGOOD COMPLETE 255-6485 COMPLETE 155-5-345 CONTAX 14-5 CRASSIC SAN 10d	ROLLE 12 86X PLATIN ANNIV 1998  ROLLE 1600 IGHO S CREW 5595/599  ROLLE 1600 COMPASNEW 589  ROLLE 1600 COMPASNEW 589  ROLLE 1600 COMPASNEW 589  ROLLE 1600 S COMPASNEW 589  ROLLE 1600 S COMPASNEW 589  ROLLE 1600 S COMPASNEW 589  ROLLE 190 S 400250mm lenses 529  ROLLE 191 S 600 FROLETOR 599  ROLLE 191 S 600 FROLETOR 599  ROLLE 191 S 600 FROLETOR 599  ROLLE 191 S FOR METER 590  ROLL
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMA AFD FISHEYE _ 2859 MIKON 8mm 12 SABIS CASED RARITY \$2296 MIKON 15 13 SAIS/SASPEW _ 6075-1129 MIKON 15 13 SAIS/SASPEW _ 6075-1129 MIKON 15 13 SAIS/SASPEW _ 6075-1129 MIKON 16mm 12 BAIS SASPEW _ 6075-1129 MIKON 16mm 15 SAIS _ 4495-885 MIKON 6075-12 SAIS _ 6495-885 MIKON 6075-12 SO Mikro 2 SASPEW _ 6195-8295 MIKON 15 SAIS _ 6195-8295 MIKON 15 SAIS _ 6195-8295 MIKON 15 SAIS _ 6195-8295 MIKON 15 MIKON 6075-8295 MIKON 12 MEDICAL MIKVP _ F745-51485 MIKON 600mm 14 MAS _ 6195-8295 MIKON 15 MIKON 6000 M	OLYMPUS ELIBNOMASNEW 5245-6375 OLYMPUS HD 2-48TRY 5-169-625 PROFESSIONAL DIGITAL BACKS - BODIES ALL MAKES ON FEW PPO BACKS SUPPLIED AT REALLY 1.0W PRICES CARRIAGE POS HASSEL VISW 5-169-625 SUPPLIED AT REALLY 1.0W PRICES CARRIAGE POS HASSEL VISW 5-169-625 VARIEW FTO SCAN BASSEL VISW 5-169-625 VARIEW FTO SCAN BASSEL VISW 5-169-625 VARIEW FTO SCAN BASSEL VISW 5-169-625 MARING RG 5075 (SPECIAL ) Eneg LEAF APTUS 6575 (SPECIAL ) Eneg PHASE ONE PS-1 HASSEL HD 3-169-6-	170-500mm SIGMM, assew \$155.2265   Setender Z. 1, 40*11\$175.2265   Setender Z. 1, 40*11\$175\$175\$185	D-Hash-40,3snew D27-54-125  EIGA M ASSELMET2 4504 TTI FLASH . 2295  EIGA MS (MICA HEXAR-RF KIT F 500HD	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL  BERTISH/GERMAN CLASSICS, FOLDERS. ASK US  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINICITA OCT-100 OFFCAM CABLE ES9 MINICITA RC-1000C/RC-1000/E1000 E49  SPECIALS  ALP A 6x 94 10d bodies	ROLLE 12 86X PLATIN ANNIV. 1996 ROLLE 16000 (RIGH - SCREW) 2595/2998 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 LINE 2695/2998 ROLLE 16000 LINE 2695/2999 ROLLE 16000 LINE 2695/2999 ROLLE 16000 LINE 2695/2999 ROLLE 15000 ROLLE 16000 LINE 2695 ROLLE 15000 ROLLE 2695 ROLLE 16000 ROLLE 2695 ROLLE
AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 28-58 NIKON 8mm 12 SABIS CASED RAHITY 12/296 NIKON 15-13 SAIS/SASPEW _ 607-51-12/6 NIKON 15-13 SAIS/SASPEW _ 607-51-12/6 NIKON 16mm 12 BAIS SASPEW _ 607-51-12/6 NIKON 16mm 12 BAIS SASPEW _ 607-51-12/6 NIKON 16mm 12 SAIS SASPEW _ 607-51-12/6 NIKON 16mm 14 SAIS _ 607-51-12/6 NIKON 16mm 12 SAIS _ 607-51-12/6 NIKON 16mm 14 SAIS _ 607-51-12/6 NIKON 16mm 16	OLYMPUS ELIBXDIASNEW	170-500mm SIGMA ansew   1575-225	D-Hash-40, Aspew 22, 15-14, 15-14  HASSELMET 43, 91 TH FLASH 2285  EIGA M SCHORL 15 5, 15-14  FOCOMAT 11c (Last) + LET 5, 500H 0. Neg 1-16  FOCOMAT 11c (Last) + LET 5, 500H 0. Neg 1-16  FOCOMAT 11c (Last) + LET 5, 500H 0. Neg 1-16  EIGA M SE BORNS DU MUSED 2685  EIGA M JODIES 2695-2936  EIGA M SE PAINT 1000 269  MS TITANIUM BOXED (MUSED 2695-1195  EIGA M SE PAINT 1000 269  FOR 10	ROLLEIFLEX - 646,35mm HUGE STOCKS PHONE/EMAIL BRITISH/DERMAM CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA OC-1100 OFFOAM CABILE 559 MINOLTA AC-1000 OFFOAM CABILE 559 MINOLTA AC-1000 PRODUCE 10000 E49 SPECIALS ALP AS e41 J00 hodies 2995-51995 ALP A 11 EL. 115 hodies 2995-51995 ALP A 11 EL. 115 hodies 2995-51995 BESELEX TOPOON SUPPER DUTIE LESS ART PANORAMA 6x1/21/724 DES BESELEX TOPOON SUPPER DUTIE LESS BESSA IL SOGEM SKUPRAR 2375-4395 BESSA IL SOGEM SKUPRAR 2375-4395 BESSA IL SOGEM SKUPRAR 2375-4395 CANDIA ACKSOUT-6600 new 5496/75 CANDIA ACKSOUT-6600 new 5496/75 CANDIA ACKSOUT-6600 new 5496/75 CANDIA ACKSOUT-6600 new 5496/75 CONTRAILEX SUPPER BC 2155-2345 CONTRAIN MF - LOTENHOUSE CONTRAILEX SUPPER BC 2155-2345 CONTRAIN MF - LOTENHOUSE C 2156-245 CONTRAIN MF - LOTENHOUSE C 2156 CONTRAIN MF - LOTE	ROLLE 12 86X PLATIN ANNIV. 1996 ROLLE 16000 (RIGH - SCREW) 2545 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 LINE 11 18 new 2696 ROLLE 16000 LINE 11 18 new 2696 ROLLE 16000 LINE 11 18 new 2696 ROLLE 15 1600 ROLLE 11 18 ne
AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 28-58 NIKON 8mm 12 SABIS CASED RAHITY 12/296 NIKON 15-13 SAIS/SASPEW _ 607-51-12/6 NIKON 15-13 SAIS/SASPEW _ 607-51-12/6 NIKON 16mm 12 BAIS SASPEW _ 607-51-12/6 NIKON 16mm 12 BAIS SASPEW _ 607-51-12/6 NIKON 16mm 12 SAIS SASPEW _ 607-51-12/6 NIKON 16mm 14 SAIS _ 607-51-12/6 NIKON 16mm 12 SAIS _ 607-51-12/6 NIKON 16mm 14 SAIS _ 607-51-12/6 NIKON 16mm 16	OLYMPUS ELIBXDIASNEW	170-500mm SIGMM sanew   150-525	D-Hash-40, Aspew 22, 15-14, 15-14  HASSELMET 43, 91 TH FLASH 2285  EIGA M SCHORL 15 5, 15-14  FOCOMAT 11c (Last) + LET 5, 500H 0. Neg 1-16  FOCOMAT 11c (Last) + LET 5, 500H 0. Neg 1-16  FOCOMAT 11c (Last) + LET 5, 500H 0. Neg 1-16  EIGA M SE BORNS DU MUSED 2685  EIGA M JODIES 2695-2936  EIGA M SE PAINT 1000 269  MS TITANIUM BOXED (MUSED 2695-1195  EIGA M SE PAINT 1000 269  FOR 10	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINICLIA OL-100 OFFCAM CABLE ES9 MINICLIA SOLO COMPLETE E-245 BRONICLA SOLO COMPLETE E-255 COMPLETE EN SOLO COMPLETE E-255 COMPLETE EN SOLO COMPLETE E-255 CONTAX (145 PEO LORDA SOLO ES) BRONICLA SOLO COMPLETE E-255 BRONICLA SOLO C	ROLLE 12 86X PLATIN ANNIV. 1996 ROLLE 16000 (RIGH 5 OSR6 PL ROLLE 16000 COMPASNEW 2595 ROLLE 16000 COMPASNEW 2595 ROLLE 16000 COMPASNEW 2595 ROLLE 16000 COMPASNEW 2595 ROLLE 16000 RIGHT II as new 2596 ROLLE 16000 RIGHT II as new 2596 ROLLE 16000 RIGHT II as new 2596 ROLLE 15000 RIGHT II as new 2596 RIGHT II
AMON LOSS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 28-58 NIKON 8mm 12 SABIS CASED RAHITY 12/296 NIKON 15-13 SAIS/SASPEW _ 607-51-12/6 NIKON 15-13 SAIS/SASPEW _ 607-51-12/6 NIKON 16mm 12 BAIS SASPEW _ 607-51-12/6 NIKON 16mm 12 BAIS SASPEW _ 607-51-12/6 NIKON 16mm 12 SAIS SASPEW _ 607-51-12/6 NIKON 16mm 14 SAIS _ 607-51-12/6 NIKON 16mm 12 SAIS _ 607-51-12/6 NIKON 16mm 14 SAIS _ 607-51-12/6 NIKON 16mm 16	OLYMPUS ELIBNOMASNEW	170-500mm SISIMA asnew   170-500mm SISIMA asnew   170-5205	D-Hash-40, Aspress LEICA M.  HASSELMETZ 4504 TTI FLASH . 2295 LEICA M.  KONICA HEXAR-RF KIT FC 500HD	ROLLEIFLEX - Ga6, 35mm HUGE STOCKS PHONE/EMAIL  BRITISH/GERMAM CLASSICS, FOLDERS. ASK US  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINOLTA OC-1100 OFFCAM CABLE E59 MINOLTA OC-1100 OFFCAM CABLE E59 MINOLTA FOLTOCOLOGO 1249  SPECIALS  ALP AR 68 d 1 00 bodies	ROLLE 12 86X PLATIN ANNIV. 1996 ROLLE 16000 (RIGH - SCREW) 2545 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 LINE 27 14 18 18 18 18 18 18 18 18 18 18 18 18 18
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMIA AFD FISHEYE _ 2855 MIKON 8mm 12 SABIS CASED RAHITY 12236 MIKON 15 13 SAIS/SABERW	OLYMPUS ELIBNOMASNEW	170-500mm SISIMA asnew   170-5200mm SISIMA asnew   170-5205	D-Hash-40, Aspress LEICA M.  HASSELMETZ 4504 TTI FLASH . 2295 LEICA M.  KONICA HEXAR-RF KIT FC 500HD	ROLLEIFLEX - Ga6, 35mm HUGE STOCKS PHONE/EMAIL  BRITISH/GERMAM CLASSICS, FOLDERS. ASK US  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINOLTA OC-1100 OFFCAM CABLE E59 MINOLTA OC-1100 OFFCAM CABLE E59 MINOLTA FOLTOCOLOGO 1249  SPECIALS  ALP AR 68 d 1 00 bodies	ROLLE 12 86X PLATIN ANNIV. 1996 ROLLE 16000 (RIGH - SCREW) 2595/2998 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 ROLLE 160
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMIA AFD FISHEYE _ 2855 MIKON 8mm 12 SABIS CASED RAHITY 12236 MIKON 15 13 SAIS/SABERW	OLYMPUS ELIBNOMASNEW	170-500mm SIGMM, assew   153-5256   154-5266   154-52	D-Hash-40, Aspress LEICA M.  HASSELMETZ 4504 TTI FLASH . 2295 LEICA M.  KONICA HEXAR-RF KIT FC 500HD	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PHONE/EMAIL  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINOLTA OL-100 OFFCAM CABLE E59 MINOLTA RC-1000 CRC-1000 CE 1000 149  SPECIALS  ALP AR 6 HJ 100 bodies	ROLLE 12 86X PLATIN ANNIV. 1996 ROLLE 16000 (RIGH - S) CREW ROLLE 16000 COMPASNEW 2595 ROLLE 16000 COMPASNEW 2595 ROLLE 16000 COMPASNEW 2595 ROLLE 16000 COMPASNEW 2595 ROLLE 16000 ROLLE 11 8 8 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMIA AFD FISHEYE _ 2855 MIKON 8mm 12 SABIS CASED RAHITY 12236 MIKON 15 13 SAIS/SABERW	OLYMPUS ELIBNOMASNEW	170-500mm SIGMA_nasew   153-5255   154-525	D-Hash-40,387ew D275-425  EIGA M HASSELMET 4504 TIT FLASH 2285  EIGA M HASSELMET 5 500H D. New FLOOR 11 10 10 10 10 10 10 10 10 10 10 10 10	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PHONE/EMAIL  BRITISH/GERMAM CLASSICS, FOLDERS. ASK US  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINOLTA OCT-100 OFFCAM CABLE E59 MINOLTA RC-1000C/RC-1000/EC1000 139  SPECIALS  ALP AR 6x 84 100 bodies	ROLLE 12 86X PLATIN ANNIV. 1996 ROLLE 16000 (RIGH - SCREW) 2595/2998 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 COMPASNEW 2695 ROLLE 16000 Lindgral II as new 2696 ROLLE 16000 Lindgral II as new 2696 ROLLE 16000 Lindgral II as new 2696 ROLLE 16000 METTERD HOOD 2590 ROLLE 15106 ROLLE 15106 METTERD HOOD 2590 ROLLE 151
AMON EOS 15mm FISHEYE	MIKON 8mm 14 SIGMIA AFD FISHEYE _ 2855 MIKON 8mm 12 SABIS CASED RAHITY 12236 MIKON 15 13 SAIS/SABERW	OLYMPUS ELIBNOMASNEW	170-500mm SIGMM, asnew \$175-5226	D-Hash-40,387ew D275-425  EIGA M HASSELMET 4504 TIT FLASH 2285  EIGA M HASSELMET 5 500H D. New FLOOR 11 10 10 10 10 10 10 10 10 10 10 10 10	ROLLEIFLEX - 646,35mm HUGE STOCKS PHONE/EMAIL  BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINOLTA OC-1100 OFFCAM CABLE 559 MINOLTA RC-1000/CRC-100	ROLLE 12 86X PLATIN ANNIV 1998 ROLLE 16000 (INGH-O SCRE) 2144 ROLLE 16000 (SOMPASNEW 2595/2598 ROLLE 16000 COMPASNEW 2595/2598 ROLLE 16000 COMPASNEW 2575-1138 ROLLE 16000 Long and 2575-1138 ROLLE 16000 Integral II as new 2576 ROLLE 1600 INTEGRAL 2576 ROLLE 1
AMON EOS 15mm FISHEYE 2836-575-73195 AMON 200mm 12, BLS/Sanew 21425-25275-23195 AMON 300mm 12, BLS/Sanew 21425-25275-23195 AMON 300mm 14, IS/Sanew 21425-25275-23195 AMON 300mm 14, IS/Sanew 21425-25275 AMON 300mm 14, IS/Sanew 21425-25275 AMON 400mm 12, BLT 1 2859-32793 AMON 41-4711-4711-4711-471-471-471-471-471-47	NIKON 8mm 14 SIGMA AFP FISHEYE _ 285 NIKON 15 13 SAIS/SASPRW	OLYMPUS ELIBODIASSIEW	170-500mm SISIMA asnew   170-500mm SISIMA asnew   170-5205	D-Hash-40, Aspew 227-5-428  LEICA M HASSELMET 4504 TTI FLASH 2285  LEICA M HASSELMET 4504 TTI FLASH 2285  KONICA HEXAR-RF KIT 5 2095-£1495  FOCOMAT 11c, (Last)-LI-TD 500HD Neg ELCA MB BLOCK 1504  ELCA MB BLOCK 1505 LINES 5895-£1995  ELCA MB BLOCK 1505 LINES 5895-£19	ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PHONE/EMAIL  BRITISH/GERMAN CLASSICS, FOLDERS. ASX US  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINOLTA OCT-100 OFFCAM CABLE E59 MINOLTA RC-1000C/RC-1000/EC1000 149  SPECIALS  ALP AR 6x 94 100 bodies	ROLLE 12 86X PLATIN ANNIV 1996 ROLLE 16000 (INGH-O SCREW 5596):299 ROLLE 16000 COMPASNEW 5595):298 ROLLE 16000 COMPASNEW 5595;298 ROLLE 16000 COMPASNEW 5595;298 ROLLE 16000 LINGUIS 5595;298 ROLLE 16000 LINGUIS 5595;298 ROLLE 16000 LINGUIS 5595;298 ROLLE 190 S. 400250mm lenses 2395 ROLLE 190 S. 400250mm lenses 2395 ROLLE 190 S. 400250mm lenses 2395 ROLLE 191 S. 650;254 Prism 1195;232 ROLLE 151 S. 650;254 Prism 1195;254 ROLLE 151 S.
AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 2855 NIKON 8mm 12 SABIS CASED RAHITY 12326 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 16 SAIS SASPEW _ 6075-1128 NIKON 16 SAIS SAIS SASPEW _ 6075-1128 NIKON 16 SAIS SAIS SAIS SAIS SAIS SAIS SAIS SAI	OLYMPUS ELIBODIASSIEW	170-500mm SIGMM sanew 1525 Eatherder Zr. 1, 4011 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	D-Hash-40, Aspress HASSELMET2 4504 TTL FLASH 1295 LEICA M KONICA HEXAR-RF KIT 1295-1495 FOCOMAT 11c, (Last)-ILFD 500HD 1295 FOCOMAT 1295 FOCOMA	ROLLEIFLEX - 646, 35mm HUGE STOCKS PHONE/EMAIL  MINGLTA OC-1100 OFFCAM CASU E-59 MINGLTA NO-1100 OF	ROLLE 12 86X PLATIN ANNIV 1996 ROLLE 16000 (INGH-O SCREW 5595/598) ROLLE 16000 COMPASNEW 5595/598 ROLLE 16000 COMPASNEW 5595/598 ROLLE 16000 COMPASNEW 5595/598 ROLLE 16000 COMPASNEW 5595/598 ROLLE 16000 Integral II as new 1996 ROLLE 1900 AND 5595/598 ROLLE 1910 AND 5595/598
AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 NIKON 8mm 12 SABIS CASED RAHITY 12326 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 16 SAIS SASPEW _ 6075-1128 NIKON 16 SAIS SAIS SASPEW _ 6075-1128 NIKON 16 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 18 SAIS _ 6075-1128 NIKON 1	OLYMPUS ELIBODIASSIEW	170-500mm SIGMM, assew   154-5265   154-646	D-Hash-40, Aspress HASSELMET2 4504 TTL FLASH 1295 LEICA M KONICA HEXAR-RF KIT 1295-1495 FOCOMAT 11c, (Last)-ILFD 500HD 1295 FOCOMAT 1295 FOCOMA	ROLLEIFLEX - 646, 35mm HUGE STOCKS PHONE/EMAIL  MINGLTA OC-1100 OFFCAM CASU E-59 MINGLTA NO-1100 OF	ROLLE 12 86X PLATIN ANNIV 1996 ROLLE 16000 (INGH-O SCRE) 214 ROLLE 16000 (SOMPASNEW 2595)298 ROLLE 16000 (SOMPASNEW 2595)298 ROLLE 16000 (SOMPASNEW 2575-1138 ROLLE 16000 (SOMPASNEW 2575-1138 ROLLE 16008 Integral II as new 2198 ROLLE 16008 Integral II as new 2198 ROLLE 19 O. 5-400250mm lenses 228 ROLLE 19 O. 5-400250mm lenses 228 ROLLE 19 O. 5-400250mm lenses 228 ROLLE 19 O. 5-400250mm lenses 238 ROLLE 19 16 SOMPASNEW 2198 ROLLE 15 166 SOMPASNEW 2198
AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 NIKON 8mm 12 SABIS CASED RAHITY 12326 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 16 SAIS SASPEW _ 6075-1128 NIKON 16 SAIS SAIS SASPEW _ 6075-1128 NIKON 16 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 18 SAIS _ 6075-1128 NIKON 1	OLYMPUS ELIBODIASSIEW	170-500mm SIGMA ansew 545-545-545-545-545-545-545-545-545-545	D-Hash-40, Aspress HASSELMET2 4504 TTL FLASH 1295 LEICA M KONICA HEXAR-RF KIT 1295-1495 FOCOMAT 11c, (Last)-ILFD 500HD 1295 FOCOMAT 1295 FOCOMA	ROLLEIFLEX - 646, 35mm HUGE STOCKS PHONE/EMAIL  MINGLTA OC-1100 OFFCAM CASU E-59 MINGLTA NO-1100 OF	ROLLE 12 86X PLATIN ANNIV 1998  ROLLE 16000 (RIGH O SCREW )  ROLLE 16000 COMPASNEW 2595  ROLLE 16000 COMPASNEW 2595  ROLLE 16000 COMPASNEW 2595  ROLLE 16000 COMPASNEW 2595  ROLLE 16000 LINE 2595  ROLLE 15000 LINE 2595  ROLLE 25000 LINE 2595  ROLLE 2500 LINE 2595  ROL
AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 NIKON 8mm 12 SABIS CASED RAHITY 12326 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 16 SAIS SASPEW _ 6075-1128 NIKON 16 SAIS SAIS SASPEW _ 6075-1128 NIKON 16 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 18 SAIS _ 6075-1128 NIKON 1	OLYMPUS ELIBODIASSIEW	170-500mm SIGMA ansew   170-500mm SIGMA ansew   170-5205	D-Hash-40, Aspress HASSELMET2 4504 TTL FLASH 1295 LEICA M KONICA HEXAR-RF KIT 1295-1495 FOCOMAT 11c, (Last)-ILFD 500HD 1295 FOCOMAT 1295 FOCOMA	ROLLEIFLEX - 646, 35mm HUGE STOCKS PHONE/EMAIL  MINGLTA OC-1100 OFFCAM CASU E-59 MINGLTA NO-1100 OF	ROLLE 12 86X PLATIN ANNIV 1998  ROLLE 16000 (RIGH O SCREW )  ROLLE 16000 COMPASNEW 2595  ROLLE 16000 COMPASNEW 2595  ROLLE 16000 COMPASNEW 2595  ROLLE 16000 COMPASNEW 2595  ROLLE 16000 LINE 2595  ROLLE 1900 SA 400250mm lenses 2835  ROLLE 190 SA 400250mm lenses 2835  ROLLE 190 SA 600250mm lenses 2835  ROLLE 191 SERVENS 45 PIRST 1900  ROLLE 15 LINE 1600 SA 1900  ROLLE 1500
AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 3485 NIKON 8mm 12 SABIS CASED RAHITY 12326 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 15 13 SAIS/SASPEW _ 6075-1128 NIKON 16 SAIS SASPEW _ 6075-1128 NIKON 16 SAIS SAIS SASPEW _ 6075-1128 NIKON 16 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 17 SAIS _ 6075-1128 NIKON 18 SAIS _ 6075-1128 NIKON 1	OLYMPUS ELIBODIASSIEW	170-500mm SIGMM, asnew \$175-5225   Setender 2.1 40*11   STEELER 300-500   STEELER 30	D-Hash-40, Aspress HASSELMET2 4504 TTL FLASH 1295 LEICA M KONICA HEXAR-RF KIT 1295-1495 FOCOMAT 11c, (Last)-ILFD 500HD 1295 FOCOMAT 1295 FOCOMA	ROLLEIFLEX - 646, 35mm HUGE STOCKS PHONE/EMAIL  MINGLTA OC-1100 OFFCAM CASU E-59 MINGLTA NO-1100 OF	ROLLE 12 86X PLATIN ANNIV 1996 ROLLE 16000 (INGH-O SCREE ) 2144 ROLLE 16000 (SOMPASNEW 2595/2598 ROLLE 16006 COMPASNEW 2595/2598 ROLLE 16008 (COMPASNEW 2595/2598) ROLLE 16008 (SOMPASNEW 2595/2598) ROLLE 16008 (SOMPASNEW 2595/2598) ROLLE 16008 (SOMPASNEW 2595/2598) ROLLE 1907 S. 4002/250mm lenses 2595/2598 ROLLE 15008 (METERDE HOOD 2598 ROLLE 15008 (METERDE HOO
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AMON EOS 15mm FISHEYE	NIKON 8mm 14 SIGMA AFD FISHEYE _ 285 NIKON 15 T3 SAIS/SASPREW _ 607-5-1126 NIKON 15 T3 SAIS/SASPREW _ 607-5-1126 NIKON 15 T3 SAIS/SASPREW _ 607-5-1126 NIKON 16mm 12 BAIS SASPREW _ 607-5-126 NIKON 16mm 15 GAIS _ 607-5-126 NIKON	OLYMPUS ELIBODIASSIEW	170-500mm SIGMY answer   153-5262   154-643	D-Hash-40,289rew D27,5-1425  LEICA M SCHORT 14,000 PT 14	ROLLEIFLEX - 646, 35mm HUGE STOCKS PHONE/EMAIL  MINICITA OL TASH PHONE/EMAIL  MINICITA OL THO OFFCAM CABLE ES9 MINICITA RC-1000 FRC-1000 E190  SPECIALS  ALP A 6 94 100 bodies	ROLLE 12 86X PLATIN ANNIV 1998 ROLLE 16000 (RIGH O SCREW 5595/598) ROLLE 16000 COMPASNEW 5595/598 ROLLE 16000 COMPASNEW 5595/598 ROLLE 16000 COMPASNEW 5595/598 ROLLE 16000 COMPASNEW 5595/598 ROLLE 16000 LINE 5595/598 ROLLE 16000 LINE 5595/598 ROLLE 16000 LINE 5595/598 ROLLE 190 / 54002/50mm lenses 5395/598 ROLLE 190 / 54002/50mm lenses 5395/598 ROLLE 190 / 54002/50mm lenses 5395/598 ROLLE 191 / 54002/50m

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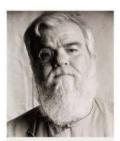






## **Roger Hicks**

## ... SAYS THERE ARE VARIOUS KINDS OF WEALTH, AND MANY WAYS OF ACHIEVING AND ENJOYING IT



**ROGER HICKS** is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including Shutterbug in America. Visit his website at www. rogerandfrances.com.

T'S a nasty little phrase, when you think about it: 'If you're so smart, why aren't you rich?' The implication is that you're not rich, and you're not smart either. Smart, in this case, being the American sense of clever or intelligent, not in the English sense of well turned out or tidily dressed.

On the other hand, I do not recall ever being taunted with that phrase (except jokingly) by anyone who was both smarter and richer than I. A few may have been richer (though I'm not even sure about that), but in the nature of things it's the sort of redneck jibe that an intelligent person is unlikely to make because most intelligent people already know the answer. They know there are many kinds of riches, and many ways of achieving

Of course, material wealth is welcome, and I do not think that if my extremely modest fortune were to be multiplied by a factor of ten, or even 100, it would have any negative effect whatsoever on my happiness. But once you have enough material goods, maybe it's time to start searching for other forms of wealth.

In photography, for example, as well as equipment, you need time, health, imagination, support and application. Each is a different form of wealth.

Equipment is material wealth, sure enough, but which would you prefer – the finest outfit in the world, or the wherewithal to actually go out and take pictures? Time is the most irreplaceable form of wealth, and it is incredibly easily squandered.

Health is wealth, too. We all know those who work themselves into an early grave, or sacrifice too much sleep (time-wealth again) in order to fit everything else into their frenetic lives. And yet you can often conserve, or even regenerate, your health. Of course, there is the sheer luck of the draw, and any of us could drop dead tomorrow, but a large part of your health-wealth is always under your control.

Imagination is just one aspect of that kind of wealth we call 'quality of life'. It is a part of the scope for enjoying all your life, not just taking pictures. If you don't enjoy life, it doesn't take long to sink into a slough of despond.

To a very large extent, this comes back to time-wealth again: the time to read books, go to exhibitions, eat good food, talk with good friends, and, of course, read AP. Another phrase for this kind of wealth might even be spiritual wealth. This need not necessarily be in any formal religious sense (though equally, there is no need to exclude religion), but there is no doubt that some things recharge the spiritual batteries, while others don't: they are, in the American philosopher and author Robert Pirsig's memorable phrase, 'gumption traps'.

Support is a variety of emotional wealth. I am frequently horrified by those photographers who say, 'My wife would kill me if she knew how much I spend on

# GG I am frequently horrified by those photographers who say, 'My wife would kill me if she knew how much I spend on cameras' 55

cameras.' If she doesn't know how much you spend and if money is tight, your spending it is stupid and irresponsible, but if you can afford it, why are you afraid to discuss it with her? Then there are those

who begrudge their spouses every second they spend on photography. Well, sorry, they're married to the wrong person. People who can't handle each other's interests really shouldn't be married: false pretences on one side, or very stupid assumptions on the other, must have been involved at some point.

Finally, what about application? How is that 'wealth'? Well, it doesn't matter how good your equipment is, how much time you have, how healthy you are or how much imagination you have — none of it matters unless you actually get around to taking pictures. This is most often seen in retirement, when the photographer has all the kit he or she could reasonably need, plenty of time, plenty of opportunity to enjoy life (assuming reasonable health) and often, a supportive spouse. At this point, it's purely down to you to you to get off your bum and do things. The great thing about that particular kind of wealth is that all you have to do is grab it.

Overall, therefore, I think I'm a lot smarter and richer than those who try to pull that nasty little line on me, so next time, maybe I'll throw it back at them: 'If you're so rich, why aren't you smart?' AP

# Photographer

#### Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU Telephone 0203 148 4138 Fax 0203 148 8130 Email amateurphotographer@ipcmedia.com Picture returns: Telephone 0203 148 4121 Email appicturedesk@ipcmedia.com

#### Subscriptions

Telephone 0845 676 7778

#### Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU. Telephone: 0203 148 2517 **Email** lee morris@ipcmedia.com

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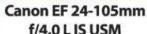


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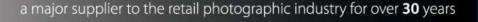
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